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The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1917.

PRINCIPLES OF MODERN COMPOSITION.

BY G. H. CLUTSAM.

I have been so frequently and generously allowed the privilege of airing my opinions in the matter of harmony text-books and teaching in the columns of the *Musical Times*, that I feel it something of a duty towards the esteemed Editor and my patient or impatient (as the case may be) readers to show that my criticism was not wantonly formulated on merely destructive principles. I would like to indicate that it is possible to offer, without making any striking claim to originality, a practical and utilitarian theoretical system, simplifying and coding, as it were, the essentials of harmonic construction on the basis provided by the instinctive workings of the perfectly-equipped composer's mind, as revealed in his work, and with a method that might induce the ambitious student to gratify his inclinations towards creation rather than construction.

Immaculate technique, instinctive or acquired (I doubt, however, if it can be satisfactorily acquired), is indispensable to the creative musician, and, with a fairly assimilated knowledge of the literature extant, I know of no text-book that really directs its student inspiringly towards the happy security of a perfect technique. I have suggested that this may not be easily acquired. I mean that if a student has no intuition of its direction in the early stages of his career he might as well relinquish his ambition in the course he has set himself.

Unfortunately, a facility for evolving tunes and chords at the pianoforte, when the presiding fingers and receptive ears are guided subconsciously and flimsily through familiar paths, has seduced thousands of well-meaning amateurs into a field of work that was not open to them by reason of any show of genius or even moderate talent. It is not only, however, in the perversion of composition that provides a very large public with ephemeral pleasure and is provoked by publishers who recognise nothing but its possible popularity in the largest proportion of their output, that this position applies, but to more ambitious and serious composers whose finer appreciation of the best tendencies of modern music has urged them toward accomplishment that is more definitely meritorious. Some of these, like Icarus, have flown too near the sun, and their waxen wings have not sustained their flight.

There are many works existent, and acclaimed as of exceeding promise, that reveal by their contents—their orthography, shall I say?—an extraordinary ignorance of the technical influences that should have inspired them. I have in my mind at the moment certain native effusions, as they most particularly concern us, although much of the same thing is evident in works of other countries—notably America.

Compositions in the academic vein—that is, based on classical ideals and models, with a wonderful string of formalities and conventions to bind them into some sort of significance—do not suffer to nearly the same extent in their show of a command of technique. On the other hand, they are mostly negligible in artistic importance, their interpretative qualities being obvious and their contents traditional, no matter how they may have suffered variation.

I am proposing in these columns an examination of chord-contents that should permit of modern Harmony being properly and effectively systematized as far as it may be practically possible, and if the principles on which my project is supported may make little or no appeal to the scientific musical mind, they are at least founded on the practice of indubitable master-composers who have troubled the least with scientific methods in attaining their ideals. I have hinted that the pianoforte has played and still plays an important part as an accessory to the work of all types of composer, and it can be safely assumed that the instrument has had a considerable influence on the development of harmony.

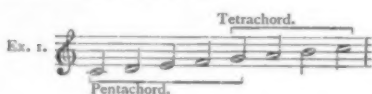
The old harpsichord family—in which may be embraced all those instruments that affected and illustrated the plectrum principle—although without the power of sustaining sound, was responsible for a steady evolution in tone combination far back in the strenuous if arid days of the modal and contrapuntal eras. Long before and during the period of Bach, instruments of this group were used as accompanying factors and were in this respect the prototype of the pianoforte. They were also prominently of orchestral value in the performance of opera and oratorio, especially in connection with that irritating and rather disreputable adjunct to old-time music, the 'recitativo secco.' Enterprising efforts were made by all sorts and conditions of musicians to enlarge the field of harmony, and especially the scope of modulation, by means of these instruments, and for the first time a sensing of chords and something approaching a discovery of their varied but intimate relations became apparent. The test by the ear allowed many symptoms of excellent taste and artistic discrimination to be recorded, and hopeful prospects of the ultimate abandonment of mechanical and calculating aids to music-making could scarcely be denied.

In the polyphonic period—the 16th, 17th, and early 18th centuries—modulation (the art of pleasantly passing from one tonality to another either remote or contiguous) was practically unknown, certainly as we appreciate the meaning of the term. As far as is known, the first expression of the idea was due to the instinct of the vocal interpreter rather than to the composer, who was invariably a willing slave to the formulas of the ecclesiastical modes. One of the happy results of this independence on the part of the singer was the discovery of the leading-note, a step in the scale that easily determined the fate of the modal system. Having invented the leading-note, the singers and performers on stringed instruments easily passed their appreciation of its salient features on to the composer, despite the opposition of the ecclesiastical fraternity, who were the deciding authorities in the laws that regulated composition. Innovation was looked upon with scant favour. Moreover, one of the Popes was persuaded into the passing of an edict against tampering with the established course of the mediæval ecclesiastical scales.

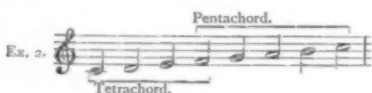
Although there is little profit in examining the rules and canons of the early scale arrangements, the interest being purely academic, I may perhaps be forgiven a very brief survey of essential points that have influenced the development of music. There is certainly much in the old usages that is of material value to the student, even if the theories that have attempted to justify or interpret them fail in practical purpose. Of the fourteen modes in use (information about them all is obtainable from many sources), two appear to have survived,—the Ionian and Hypolydian, each being identical in the distribution of their intervals with our major diatonic scale: that is, in notation or translated notation, but it is quite

impossible to argue one way or the other about the exact ratios of these intervals.

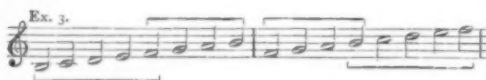
In the Ionian (Mode 13)



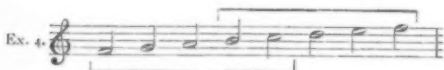
the division of the scale into two parts, a pentachord and tetrachord, with the point of junction, *i.e.* G, forming the dominant (Authentic scale), was subject to a melodic discipline that affected its companion the Hypo-Lydian (Mode 6):



with its division inverted (Plagal scale) and its dominant A (an arbitrary arrangement) in quite a different fashion. In these modes the value and authority of the fourth and fifth from the starting-point of the scale appears to be recognised for the first time. Modes, of course, were formed by taking each interval in the scale as a starting-point and final. From the modern point of view they would all, naturally, be considered as in C major, but it can easily be understood that a good deal of variety was to be obtained by the rearrangement of the intervals, particularly in the formation of cadences, or rather, the suggestion of cadences. Very difficult scales to manage were those commencing on B and F, and they are notable for providing the authorities with an exception:



They could not be used at all in the Authentic or Plagal forms (as shown above) where the tonic or final produced in relation with the dominant the dissonance known as the false relation of the tritone. However, this form of the scale:



giving the Lydian, and this:



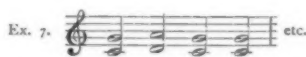
the Hypo-Phrygian mode, were fully admissible owing, undoubtedly, to the more satisfactory relations of the dominants with the finals. The essentials of the tempered-scale system, then, were *sensu* very early in the history of music. It was in the regulation of the intermediate steps between the tonic and dominant that matters were not entirely satisfactory. But the beginnings of harmony were secure in the relations between the established intervals—that is, the consonances of fourth and fifth. The instinct of the interpretative artist in dodging the unpleasant effect

of the tritone (which insisted on fourths and fifths that were respectively elongated and squeezed out of natural proportion) was the first step towards the emancipation of music from the thrall of the ecclesiastical theories. It came about in this way.

The primitive system of harmonization, we are told (the authorities are doubtful, but it does not matter) was based on a series of fourths:



—a very ingenious method known as Organum, where apparently tritones brought no trouble in their trail. This arrangement got turned upside down, probably inadvertently, by a careless distribution of the parts between men's and boys' or women's voices, and resulted in harmony in fifths:



This idea served for some considerable time, but later on some inquiring and fortunate souls discovered that these fifths could be assisted to a curious significance by filling up the gap with another interval more or less equidistant from the outer parts of those fifths which were called the *vox principalis* and the *vox organalis*:



Whether this was the outcome of the parallel singing of a tune in different and independent modes or the primitive workings of an intuition towards tone combination I must leave to the authorities. In any case it is quite possible to envy the being who first derived a thrill of pleasure from the ringing consonance of these major and minor triads. It is probable that they approximated very considerably with our tempered scale. The arrangement, too, was the beginning of great things. Quite naturally the entire scale soon found itself similarly disposed:



the triad on the seventh interval, however, by reason of its debatable foundation on discarded modes (those with the tritone), proving again a stumbling-block to the critical discrimination of the ear. As it was generally decreed that the *vox principalis* (in Organum, the lowest in the fifths and the highest in the fourths) should be allotted to the singer with the highest voice, the rule determined another arrangement, and the transposed part provided the following succession of chords:



This, of course, was a supreme addition to the available material of music. With such a series of chords at the composer's disposal, it is impossible to agree

with those historians who assert that harmony originated from a fortuitous juxtaposition of notes arising from a concurrence in the different voice melodies. The composer evidently found something tangible in this arrangement, and it was not long before he found himself analysing its constituents. He found that the chords on the finals, and the fourth and fifth steps of this scale, were more satisfactorily balanced in their distribution than those on the other intervals, and that their upper parts would serve as a foundation for any distribution of their contents in four or more parts. He was not so happy about his remaining material, and for want of a better idea, utilised the lowest note of the grouping as a fundamental. The principle of inversion was only primitively conceived, but the association of the tonic, dominant, and subdominant chords and their relationship within the diatonic scale was permanently established.

It is at this point the foundations of the art of modern composition become first revealed. In the series of three-part chords (Ex. 9) are contained all the elements that can satisfactorily provide each note of a diatonic scale with its primary harmonies. The fundamentals, C, G, and F, themselves can supply from their superstructure material for a complete harmonization of the scale in four parts by a simple but convenient duplication of the root note and a modest inversion of their contents. The closest form in which the idea might be conceived is as follows:



Ex. 11.

The intervals of the fourth and fifth of a root of any pitch have always been accepted from the acoustical and theoretical aspect as immutable in their pretensions to consonance. Absolute perfection, of course, was only assumed in the unison and octave. The imperfection of the fifth, if it existed, was practically unrecognisable, and for some vague reason the fourth, in polyphonic music, obtained a reputation for indefectibility that showed instinct rather than reason at work in the assumption. Of course, availing oneself of the enlightenment afforded by the harmonic series, the finding of the fourth is no easy or accurate matter. Admitting the fifth as impeccable, it is only possible to realise the fourth as an inversion, that is, while a C (I sustain for the moment the conventional idea of a key for statement) produces G, it is itself the production of the immaculate fifth below. I have mentioned the harmonic series. As all students know, every musical sound is accompanied, acoustically, by accessory sounds or series of resultants known as harmonics. These play an infinitely more important rôle in modern harmony than anything that was evolved in the contrapuntal era. The series is generally instanced in the following manner:



Ex. 12.

It has of course more acute concomitants, but in our division of the octave into a series of twelve half-tones the intervals scientifically differ in accuracy and do not

influence our scale system. But the scientific mind has been obsessed with one idea only in its judgment of the relationship of intervals, and that is to consider the available twelve notes, accepted practically as the complete material for music-making, as affiliated to one defined root or basis. There seems to me no plausible reason why our twelve-note scale could not be justified in a very simple and convincing fashion. Admitting the octave and fifth as perfect intervals, it is obvious that a cycle of fifths, transposed as necessary to bring all the series within the scope of the octave:

Ex. 13.



will produce the chromatic scale. Also you can start in the series where you like. Of course arithmetical ratios give out very quickly if the relations of the intervals are calculated from the starting-point, and the harmonic series will do little more than help you to the fifths, if you realise, which is the main point, that when you have produced two fifths the harmonic connection with the original root is already on the fair way to be severed. The first six notes of Ex. 13, save for the F, complete the major diatonic scale of C. The F must therefore be sought as a generator. The authority of the C tonality is established then in its envelopment by equidistant intervals, the fifths below and above; but in securing its position as a fundamental, inevitably transfers its harmonic characteristics and material details to another scale, and becomes the dominant and *main harmonic* factor in the scale of its lower fifth and generator F. The human need and presumption of a finality is well exemplified in the arbitrarily-created Tonic of music; but the persistent sweep of the scale-circle is constant and fluid, and its finality is as tangible to the mind as eternity or infinity. By which it will be inferred that I assume no Tonic, no definite resting-place in the cycle of sounds that complete our musical material. Melodically, it is possible with the scalar function to create, by suggestion in the harmonic support, a point of completion. Harmonically, however, everything is Dominant—on the move—going somewhere. Each step of the chromatic scale supports its own individual harmonic series, and provides an entity.

(To be continued.)

RUSSIAN-ENGLISH transliteration:

A LOGICAL METHOD.

By M. MONTAGU-NATHAN and S. W. PRING.

The appearance and pronunciation of Russian names have always been a source of concern among the English-speaking nations. We British, more solicitous in such matters than other European peoples, are not so prone as they to ride rough-shod over foreign words and nomenclature, leaving the imprint of our language upon them, and instead of being indifferent to the problem of pronunciation, have usually endeavoured to solve it—with varying success.

But the Russian tongue has generally been considered something almost beyond the possibilities of foreign comprehension. Poets, playwrights, and

other penmen have looked upon Russian names with a sort of amused tolerance, and have treated them as if they had been created for the benefit of the nonsense-rhymester. Foote remarked upon the evidently surprising fascination of such a 'gothic' name as 'Rousomousky' over the feminine mind, and leaves us in doubt as to whether he knew that the name might, in other circumstances, sound different, and perhaps more seductive still. Campbell, in his 'Pleasures of Hope,' went to the other extreme, and in order, apparently, to justify a somewhat liberal interpretation of the poet's licence in the line 'From Guinea's coast to Sibir's dreary mines,' explains in a note that this version prevails—according to Mr. Bell, of Antermomy, who has been there—in Siberia. But Campbell makes no bones, in the very same page, about adopting the common rendering of 'Suwarrow,' thus proving less fastidious than Byron. In 'Don Juan' the poet deals, as carelessly as did the playwright, with 'Rousamouski,' and 'tunes' this one of 'those discords of narration . . . [of twelve consonants apiece] . . . which may be names at Moscow, into rhyme . . . with 'ouski.' In dealing with 'Souvaroff, or Anglicé Suwarrow,' he displays more care, but so little, nevertheless, as to rhyme the general's name with 'marrow,' thus perpetuating what he wrongly considers to be an English, and what is, in reality, a Teutonic version mispronounced. A subsequent satirist, Shaw, exhibits a superior knowledge of the matter. Not only does he adopt a phonetic spelling for 'Patyomkin,'* but chides the Briton for giggling when Russian names are pronounced. In 'Misalliance' he is as precise with Polish as he has been in 'Great Catherine' with Russian. When Lina Szczepanowska descends from the aeroplane upon the guests of Tarleton, manufacturer of a celebrated underwear, and announces herself, the dramatist thoughtfully provides the stage-direction ('pronouncing it Sh-chepanovska'), and after a few repetitions of an exercise suggested by the lady—'fish-church,' and a subsequent 'sibilant whispering' among the learners—the name ceases further to trouble them, and receives a correct pronunciation on all lips.

The purpose of the present article is first of all to demonstrate that this stickler for correctness has got upon a wrong track. When 'Patyomkin' is present in a dramatic re-incarnation, to pronounce his own name, and Sh-chepanovska can prove in person that one may learn without tears to utter hers, all is well; but when we have nothing but cold type to instruct us, things are not so easily to be arranged, and phonetics are quite likely, as will be shown, to contribute to a worse confounding of confusion.

Its second purpose, a constructive one, is to suggest a better, and, in the opinion of the present writers, the only practical method, of writing Russian names and words in a fashion permitting of a reduction of the prevailing chaos—to which the employment of phonetic renderings has brought us—to order. The aim is to provide a method by which Russian may in future be consistently *spelt* in transliteration. The question of pronunciation has with good reason to be ignored.

The system is put forward in the hope that it will prove worthy of adoption at least by the musical Press, by concert-givers, and by writers on Russian musical subjects. The difficulties facing the conscientious editor and publisher have been foreseen, and a list of names, to which reference may be made, has been provided. It will be evident, however, that the task of revising manuscripts is one which requires a certain degree of concentration, if such solecisms

as 'Korniloff at Pskov' (in *The Times* of September 21, which thus disregards its own published system) are to be avoided. The salient points of the proposed system are as follow:

- (1) It repudiates phonetic transliteration and aids to pronunciation.
- (2) Single English letters are used, whenever possible, as equivalents of single Russian letters.
- (3) A rational scheme of equivalents or symbols which will allow of a consistent spelling.
- (4) Christian names and patronymics are rendered in their Russian form.
- (5) Fancy spellings of surnames are discountenanced.

The above points will now be explained in the order of their enumeration, and their effect noted.

AIDS TO PRONUNCIATION.

Phonetic transliteration and aids to pronunciation are futile; they distort the written word so that it is misleading to the scholar, and, as often as not, fail to secure correct pronunciation. 'Knout' (which ought to be 'knut') has usually been pronounced in Britain 'knowt'—the italicised letters rhyming with the English word 'now'; yet 'rouble' (which ought to be 'rubl') has been correctly pronounced 'rooble' (so as in 'boot') and not 'rowble,' as in 'now.' Mr. Zinoviy Priv, editor of *Twentieth Century Russia*, writes his name 'Preev.' This spelling might easily lead persons who have a small knowledge of Russian nomenclature to accept the *e*'s at a Russian valuation, and, not recognising it as a phonetic version, to pronounce it 'Pryév.'*

It is not, however, because phonetic versions may accidentally cause mispronunciation that aids to pronunciation are discountenanced, but because it seems altogether impossible to devise a practical or properly-working phonetic system. To select one example from many which present themselves: how should the transliterator proceed towards securing a phonetically exact pronunciation of Tanev? Should he write Tanyév? This, if correctly divided into syllables, should be rendered Tan-ye-yév. If written, however, without such division, could one be certain that no Briton would pronounce it 'Tanny-ive' (as in 'Tanny! I've done it again!'), for does not 'e-y-e' spell 'eye' (optic)?

There is also the difficulty arising from the circumstance that we have no guarantee that the transliterator's work is, so to speak, dialect-proof. If he is, for instance, a Tynesider, and, instructing us about the value of a certain Russian *a*, directs the reader to pronounce it as in Newcastle, thinking of this name himself as *Newaassle* (he will also mentally accentuate the second syllable), will not his Southern reader act on his own pronunciation of that place-name, viz. *Newcastle* (he will accentuate the first syllable)?

Again, there is the danger that many are prone to render foreign words according to criteria derived from their own language. Had the first person who had occasion to refer in English to the name Skryabin contrived to bring in the composer's surname at the conclusion of a line, hyphenated, thus: 'Skryabin,' there would have been less danger of its getting pronounced, as it sometimes has been, as if the *kry* were the equivalent of 'cry' (weep)—as in 'What's the Town-(s)kryerbeen saying?'

Aids to pronunciation such as 'Borodeen' (Borodin) are of course quite uncalled-for, and have no more justification than would 'Beezet' (Bizet). If aids such as these are used in Russian, why not in French words

* The name of Catherine the Great's favourite had always hitherto been rendered 'Potemkin.'

such as Boulogne? And having gone so far, why not confess that English is not always correctly pronounced, and adopt 'simplified spelling' and 'Russa'?

The present writers are endeavouring only to secure a correct and systematic *written* rendering. In discarding such a version of the name of the Director of Petrograd Conservatoire as 'Glazunow,' which is often pronounced as if the last syllable rhymed with 'cow' (animal which died of a tune), they feel that they (in common, of course, with other compilers of systems) have at any rate come nearer to phonetic pronunciation with 'Glazunov' than a method of spelling which is not proof against the rendering of the name of the composer of 'Tristan' with the first syllable as in 'waggon.'

EQUIVALENT LETTERS.

ТАНЕВ(Ъ) will be rendered Taneev, not Tanyéyeff.

Мусоргскій will be rendered Musorgsky, not Mousorgsky.

In the latter name the *o* is not only superfluous in one way, but dangerous in another. A Midlands crowd might misuse the *o* as it does the *w* when referring to the aggressor in cricket as the bowler (*ow* as in *crowd*); we shall be no worse off if it gives the unaccompanied *w* in Musorgsky the sound of 'mew' (utterance of a cat). The second *s* in this name is also superfluous; let those who mourn its absence practise that charity which begins at home and despatch the discarded *s* to Yorkshire, so that 'bus' (of the abbreviated 'omnibus') may no more be rendered 'buz.'

SYSTEM OF EQUIVALENTS.

The present system takes no account of the difference between the pronunciation of some letters in Russian and English. In certain circumstances the letter *e* is in Russian pronounced *yé* or *î*. This difference will be ignored. We do not, when translating French, point out that Debussy is not pronounced *Deebussy*, nor that in Boulogne the *g* has a peculiar function and that the word is not pronounced Bouloggny, nor do we laboriously explain in dealing with Italian that in Paganini the *î*'s are short.

In certain circumstances the Russian *e* is pronounced *yo*, as, for instance, in the Christian name Petr, which would be rendered Pêtr were not accents usually omitted in printed Russian, and the *e* would have the sound of *yo* (Pyotr). But as the Russian letter is *e*, and has not always this accented value, the English *e* is adopted as equivalent in the hope that British readers will sooner or later come to treat the letter with the same respect as they accord to the silent *ent* at the end of a French verb (in its third person plural).

CHRISTIAN NAMES AND PATRONYMS.

It has seemed advisable to render Christian names as nearly as possible as they stand in Russian. It would be as absurd to write Alexander Nikolaevich as it would be to write Nicholas Aleksandrovich, or, worse still, Nicholas Nikolaevich or Michael Mikhailovich. The patronymic must always constitute an obstacle to the anglicisation of names, and thus, even if we do not henceforth speak of Ekaterina the Great or the Emperor Pavel, it seems politic to refer to the composer of 'Prometheus' as Aleksandr Nikolaevich Skryabin. For those who remain unconvinced it may be as well to cite a more striking example of the dangers of employing anglicised versions of Russian

Christian names. If in translating a Russian story one writes the heroine's name Elizabeth, what ought one to do when she is addressed as Elizaveta Vasilievna? That it would surely be better to call her Elizaveta throughout, than to perpetrate Elizabeth Vasilievna is, at all events, the view of the present writers.

FANCY SPELLINGS OF SURNAMES.

The individual tastes or prejudices of composers, and of Russians in general, who retain irrational spellings of their surnames, cannot be respected. These spellings have not for the most part been designed for British usage, and those which are improperly designed are obviously unsuitable for an English text. That Chaikovsky chose to bring to England a German spelling of his name, and that Skryabin and Borodin deemed a final *e* necessary to prevent mispronunciation in France, cannot be allowed consideration in the building of an English system. If Rakhmaninov or Safonov persists in terminating his signature with double *ff* we shall be obliged to ignore such spellings, as our system repudiates aids to pronunciation, and has as its aim the preservation of consistency. The equivalent of the final letter in these names is *v*, hence Safonov, Ivanov, Korsakov, &c. Aware of a plea made by a distinguished Russian writer, that he has been accustomed since early childhood to use double *ff*, and that his name has been thus rendered on many documents of which he is the author, we would suggest to him that obduracy in the matter can hardly fail to cause a comparison of his intelligence with that of the Old Believers whose dissent—prompted partly by a revised spelling of the name Jesus—gave us the plot of 'Khovanshchina,' and we would further postulate that as Free Russia contemplates a Calendar reform, and enlightened Britain the adoption of the Metric System, it is not asking too much of an individual that he should acquiesce in the universal proposal to put a long-littered house in order.

It is conceded that the Russian is faced with a difficulty in having to sign his name differently in different countries. We know, for instance, that had Vorontsov been Catherine's ambassador in Berlin instead of in London, a street named after him (spelt 'Woronzow' road) might have been a recognisable monument to his services. As things are, St. John's Wood is probably unaware that this distinguished Russian name is being honoured in the neighbourhood, and were a scion of that House to inquire the way to the road that bears his name, he would certainly meet with little success. 'Woronzow' would be intelligible in Germany, but is not in Britain. Skryabin's final *e* protects the name in France from being given a nasal value, but when it crossed the Channel an Italian origin was attributed to it in one quarter. The great difficulty for the Russian in this respect is of course that to carry out logically the plan of getting correctly pronounced in each country, the traveller would require one signature or spelling for German, one for French, and one for English, thus:

German: Tschaikowsky.

French: Tchaikovsky.

English: Chaikovsky.

It is not proposed to attempt, on the present occasion, a solution of this difficulty. It is to be hoped that those whom it faces will be able to find compensating advantages, and it is assumed that the perplexed Slav will elect, like Gilbert's famous mariner, to remain Russian 'in spite of all temptation' to evade this situation.

Following is a schedule of equivalents or symbols affording a logical means of transliteration :

Printed Russian Letters.	Transliteration.	Result.
В ...	v ...	Ivanov.
Г ...	{ g (hard) v (in genitives) as	Sergei, Gogol. Smert Ioanna
Е or Ё ...	e ...	(Death of Ivan the Terrible)
Ж ...	zh ...	Belinsky, Repin. Nizhni (Novgorod).
	(The alternative <i>j</i> does not appear in any English word with the required French quality, as of <i>j</i> in <i>juiles</i> or <i>janais</i> .)	
С ...	s ...	Musorgsky.
У ...	u ...	
Ф ...	f ...	Safonov.
Х ...	kh ...	Kharkov, Chekhov, Skomorokh.
Ц ...	ts ...	Tsar.
Ч ...	ch ...	Chaikovsky.
Ш ...	shch ...	Khovan(sh-ch)ina.
Ы ...	y ...	Kopylov.
Ь ...	i ...	Soloviev.
(before e and i)		
Ю ...	yu ...	Yusupov, Bryusov.
Я ...	ya ...	Belyaev, Skryabin.

The following list of names is compiled from the indexes of a number of Russian and English volumes on Russian musical subjects :

LIST OF NAMES.

Afanásiev	Bilibin
Agrénev-Slavyánsky	Borodín
Akhsharúmov	Bortnyánsky
Akímenko	Bryúsov
Alchévsky	Bulgárin
Alferáki	Burénin
Alyábiev	Busláev
Amáni	
Andrév	Chaikóvsky
Antípov	Chékhov
Arénsky	Cherépnin
Arkhangélsky	Chernóv
Artsýbushev	Chernyshévsky
Astáfiév	Cheshlíkhin
Azanchévsky	Chuprynnikov
Azéev	
	Danilévsky
Bakhmétev	Danilov
Bakhtúrín	Dargomýzhsky
Balákirev	Davidov
Báskin	Davýdov
Belínsky	Demídov
Bélsky	Derzhávin
Belyáev †	Dmítriev
Berezóvsky	Dostoévsky
Bezekírsky	Dyáguilev

* This instance is cited in view of the fact that operatic titles (in which this genitive might easily occur) are sometimes untranslatable, and, like 'Khovanshchina,' retain their Russian form abroad. Apropos of this, two matters arise: (1) There can be no excuse for the employment in Britain of French titles of Russian Operas, unless the libretto happens to be of French origin. 'Le Coq d'Or' should of course be 'The Golden Cockerel'; 'L'Oiseau de Feu,' 'The Fire Bird'; 'Le Rossignol' 'The Nightingale.' The origin of a custom prevalent in the domain of restaurant-cookery is obvious. Russian Opera is, however, usually composed by Russians. (2) Greater care should be used in the selection of an English title for Russian operas. 'Ivan the Terrible' is unfortunate as a title for Rimsky-Korsakov's 'Pskovityanka,' especially as that monarch figures in another opera by the same composer, 'The Tsar's Betrothed.' 'The Maid of Pskov' is virtually a literal translation, and is thus fully appropriate.

† The style of 'Belaief,' adopted by the publishers, has been assailed from another quarter; in referring to a Russian general *The Times* spells his name in a fashion as little in accordance with the publishers' version as our own.

Elenkóvsky	Línev
Erahóv	Lipáev
Ėsipov	Liséenko
	Lodyzhensky
Famíntsyn	Lomákin
Fedorov	Lomonósov
Filíppov *	Lopátin
Fomin	Lósev
	Lvov
	Lyádov
Gedeánov	Lyapunóv
Gedeónov	
Glazunov	
Glébov	Máikapar
Glinka	Máikov
Gnésin	Mamóntov
Gógol	Matínsky
Golítsyn	Matvéev
Golovin	Melgunóv
Goncharóv	Mélnikov
Gorbanov	Ménshikov
Goremykin	Merezhkóvsky
Górky	Metáilov
Grechanínov	Mflyukov
Grigoróvich	Mitúsov
Gurflév	Morózov
	Muraviév
	Musorgsky †
Igumnóv	Myaskóvsky
Ihínsky	
Ippolítov-Ivánov	
Ivánov	Naprávník

Kalfnníkov	Nekrásov
Kantemír	Nemiróvich-Dánchenko
Karamzín	Nevstrúev
Karatýgin	Nikólsky
Karyákin	Nósov
Káshin	Nóvikov

Káshkin	Obolénsky
Kashperóv	Odoévsky
Kastálsky	Ogárev
Katkov	Olénin
Kazánli	Orlov
Kazachénko	Osnóvsky
Khomýakov	Ostrogázov
Khovánsky	Ostrovsky

Khristiánovich	Panáev
Kiréev	Pánchenko
Klenóvsky	Pashkévich
Klimov	Pávlov
Kochétov	Petróv
Kologrívov	Petróvsky
Koltsóv	Písarev
Kommissarzhevsky	Platónov
Kondrátiév	Pobedonóstsev
Koptýáev	Pogózhev
Kopýlov	Polénov
Koréshchenko	Polónsky
Korgánov	Pomazánsky
Korolénko	Popóv
Korovin	Potémkin
Kostomárov	Preobrazhénsky
Kozlóvsky	Prokofiev
Kramskói	Prokúnin
Kruglíkov	Protopópov
Krzhizhanóvsky	Prýanishnikov
Krylón	Púshkin

Kúkolnik	Rachínsky
Kúsevitsky	Rakhmanínov
Kutúzov	Razumóvsky
	Rébikov
Ladúkhin	Remízov
Lavróv	Répin
Lazhéchnikov	Rímsky-Kórsakov
Léonov	Románov
Lérmontov	
Leskóv	

* 'Filíppov' would necessitate 'Safonov.'

† Stanov states that whereas the composer maintained that the name had a Tatar origin, he himself considers it to be derived from the Russian 'masor' ('rubbish').

Roslávets	Tanéev
Rostisláv	Telyakovsky
Rúbets	Timoféev
Ryabinin	Tiniakov
Rybakov	Titov
	Tolstói
Sabanéev	Trediakovsky
Safónov	Tretiakov
Sakhnovsky	Tsereteli
Saltykov	Turchaninov
Samósky	Turgénev
Samóilov	Tyménev
Saradzhev	Tyútchev
Sávinov	
Sazónov	Ulýbyshev
Senilov	Urúsov
Sérov	Uspénsky
Shakhovskói	
Shalyápin	Varlámov
Shcherbachév	Vasilénko
Shcherbín	Vasiliev
Shchurósky	Vasnetsóv
Sheremétiev	Vereshchagin
Shestakov	Verstósky
Shevchenko	Verzhbilóvich
Shilósky	Vielgórsky
Shostakovsky	Vinogradsky
Skryábin	Volkónsky
Smirnov	Vólkov
Smolénsky	Vorontsov
Sokalsky	Vsevolózhsky
Sokolov	Vyázemsky
Sokolóvsky	
Sologúb	Vastrebtsev
Solodóvnikov	Yuférov
Soloviev	Yurasóvsky
Spazhínsky	Yushkévich
Spendyárov	Yusúpov
Speránsky	
Stanchínsky	Zabélin
Stanislávsky	Zagóskin
Stásov	Zbrúev
Stellóvsky	Zhilyáev
Stepánov	Zhukóvsky
Stravínsky	Zimin
Sumarókov	Zolotarév
Suvchínsky	Zvántsev
Suvórin	Zvérev

Names of foreign origin, which the Russians render phonetically, such as the following, are omitted: Vud (Wood), Uaild (Wilde), Garris (Harris), Katuar (Catoire), Anri Forter (Henri Forterre), Shiller (Schiller), Metner (Medtner).

Mr. Robin H. Legge (to whom we submitted a proof of the foregoing article) writes to us as follows:

SIR,—I am very much obliged to you for allowing me to read the article by Messrs. Montagu-Nathan and S. W. Pring, because its subject-matter is a mild mania—a King Charles's head—with me. For long I have advocated some system of Russian-English transliteration, no matter how wrong, how 'unphonetic,' so long as it is consistent. *The Times* produced, after infinite labour, the best system I have hitherto seen, in the *Literary Supplement* some fifteen months ago. To this they avowed their intention of holding, if my memory serves. But when I came across—within an inch or so in the same issue—'Chaidze and 'Tschkhaidze' about a year later, I realised that I had been done. Your authors' example of 'Korniloff at Pskov' is an even better illustration, potentially at least; though will they urge that *LvoFF* is a wrong transliteration of Львовъ? I note they prefer Lvov, and I agree, for the sake of general utility.

But I sincerely regret the fact that they desire to perpetuate the horrible *Kh* for the Russian *x*, and

give, as examples, Kharkov, Chekhov, &c. Now on receipt of this article I invited half-a-dozen of my friends to tell me the name of the famous city in South Russia represented by the first of these, and with one accord they said 'Karkóff.' Can Messrs. Montagu-Nathan and Pring bring to my memory any English word in which the consonants *Kh* appear together? 'Khaki' and 'Lakh' (of rupees) are not English, and I am told that the former would be more correctly pronounced 'Haki,' the 'h' being deeply guttural. So the *x* in what the authors describe as Kharkov, Chekhov, should be. This *x*, even so, is often written 'ch' in England, e.g., Rachmaninov. However, I am only too glad to accept any intelligent system even if it is not perfect (and none ever can be—pace H. G. Wells!), so long as it is consistent and I know it!

May I suggest to Messrs. Nathan and Pring that so far as I know no one yet has attempted to accentuate Russian names until they came along with the present list: for this one should be grateful, and I am. No system here is possible, I know. Curiously, my test-case in their list is unaccented by them—Musorgsky, whether Tatar or Мýсоргъ, the contemporary Russian accent is on the first syllable, and not, as we use it, on the second. Then, finally, I would that they had made more emphatic the 'й' or 'ya,' if only for the sake of our friend Shalyápin, who was almost invariably described here as Shall-i-a-pin, or 'Shall-i-a-pin,' never the trisyllable Shal-yápin.

However, I know full well the traps that encompass this particular path, and believe that Messrs. Montagu-Nathan and Pring have done a really good service to a worthy cause.

ROBIN H. LEGGE.

33, Oakley Street, Chelsea, S.W.-3.

P.S.—Why is 'Metner' transcribed 'Medtner'? What, to us, is the difference in sound? Metner signs his letters *d*-less, and surely the added and superfluous *d* is reverting to Metner's original German ancestral orthography!

THE HARROGATE SYMPHONY ORCHESTRA

AND MR. JULIAN CLIFFORD.

Harrogate, the famous spa in the West Riding of Yorkshire, has profited vastly by the war. It has long been celebrated for its sulphureous, saline, and chalybeate springs, some of which were discovered so far back as 1596. Its curative repute draws to its palatial hydros and hotels a large number of people, chiefly of the well-to-do classes, who need, or what is often much the same thing, think they need, a 'cure.' But perhaps even more people are attracted in the summer season by the prospect of breathing the stimulating air of the moors and by the abundant opportunities offered for healthy recreation. One of the minor enjoyments of the latter class of visitors is to repair before breakfast to the handsomely installed Pump-room, and watch the facial expression of the patients who dutifully if ruefully imbibe the sulphur or chalybeate waters. During the war the town has been unprecedentedly thronged by numerous drinkers and mud-bathers who in other times would be at Carlsbad or elsewhere on the Continent. A forced patriotism, but for the good of all concerned! After all the chief part of a 'cure' consists in careful and regular living, attention to personal hygiene, and in the avoidance of all excess in eating and drinking. Add to this surroundings that promote as much cheerfulness as war-time preoccupation permits, and the secret of

the Harrogate 'cure' is revealed. So much for the body. But the Municipality (the town was incorporated in 1883) wisely adds provision for the soul. There are beautiful and well-kept shady gardens, a splendid Kursaal, and what interests us just now more than all else,

A PERMANENT SYMPHONY ORCHESTRA.

The Kursaal, which is the property of the Municipality, seats very comfortably 1,400, and the wide promenade will in addition accommodate about 1,500. The orchestral platform is a good one, and the acoustic properties of the auditorium are very satisfactory.

The Symphony Orchestra consists usually of about forty-five performers. The members not only play together as a whole but also in sections. About half the band plays—outdoors when possible—from 7.45 to 9.0 a.m. to mitigate and soothe the feelings of the drinkers, and the other half of the band plays later. Then a military band is formed by the brass and wind plus the 'two-handed players' to perform elsewhere in the town during the day. The Symphony Concerts are given by the full orchestra in the afternoon, and most of the members again perform at the lighter entertainments provided during the evening. The programme on the occasion of a recent visit may be regarded as typical of selections usually given at a Symphony concert. It was as follows:

Overture ...	'The Bartered Bride' ...	Smetana
Symphony No. 6, 'The Pastoral' ...	...	Beethoven
Pianoforte Concerto, No. 2 ...	...	E. MacDowell
Solo, Miss Winifred Taylor.		
Symphonic-Poem 'Les Préludes' ...	...	Liszt

The Symphony, which is a favourite one in these quarters, was fluently played. There was no effort to get effects by undue contrasts. Mr. Clifford is an unostentatious conductor. He maintains control with a minimum of gesture, and therefore emerges from his task as well groomed as when he begins. There is no effort to secure great climaxes that are more noise than music; all the same the high colours were sufficiently contrasted in Liszt's 'Les Préludes,' which was very creditably interpreted. MacDowell's poetic, occasionally poignant, and generally beautiful Concerto was also excellently played, the solo part serving to show that Miss Winifred Taylor (who comes from Birmingham, where she has the advantage of Mr. Cooke's teaching) is a highly skilful player on both the technical and interpretative sides.

The audience was a fair one, although the day was too fine for indoor recreation, and showed encouraging appreciation. Obviously such a programme could appeal only to educated musical taste.

It is clear that the Harrogate Orchestra in thus spreading a knowledge of high-class music is one of the most useful musical assets of the country. Perhaps after the war it may be found expedient to augment its resources and thereby to afford greater scope for the energies of its worthy conductor.

WORKS PERFORMED AT THE SYMPHONY CONCERTS, SEASON 1917.

SYMPHONIES.

In E minor—'From the New World' ...	...	Dvorik
'The Unfinished' ...	...	Schubert
No. 2, in D major ...	...	Beethoven
No. 4, in F minor ...	...	Tchaikovsky
No. 4, in G major ...	...	Dvorik

No. 4, in B flat ...	...	Beethoven
No. 4, in D minor ...	...	Schumann
No. 5 ...	...	Tchaikovsky
No. 8, in F ...	...	Beethoven
No. 6, in C minor ...	...	Glazounov
No. 1, in C minor ...	...	Brahms
No. 39, in E flat major ...	...	Mozart
No. 5 ...	...	Beethoven
No. 1, in D minor ...	...	César Franck
No. 7, in A ...	...	Beethoven
No. 6—'The Pathetic' ...	...	Tchaikovsky
No. 6—'The Pastoral' ...	...	Beethoven
No. 4, in E flat ...	...	Glazounov
No. 40, in C minor ...	...	Mozart
No. 7, in F ...	...	Glazounov

SYMPHONIC POEMS

'Le Chasseur Maudit' ...	...	César Franck
'The Waters of Peneois' ...	...	Arnold Trowell
(Conducted by the Composer.)		
'By the Silent Steppes' ...	...	Borodin
'Stenka Razin' ...	...	Glazounov
'Scheherazade' ...	...	Rimsky-Korsakov
'Les Préludes' ...	...	Liszt
'Francesca da Rimini' ...	...	Tchaikovsky

OVERTURES.

'Fierrabras' ...	...	Schubert
'Macbeth' ...	...	Sullivan
'Oberon' ...	...	Weber
'Le Roy l'a Dit' ...	...	Delibes
'Coriolanus' ...	...	Beethoven
'Youth' ...	...	Arthur Hervey
'Leonore' No. 3 ...	...	Beethoven
'Le Carnaval Romain' ...	...	Berlioz
'The Flying Dutchman' ...	...	Wagner
'Carnaval' ...	...	Dvorik
'Nozze di Figaro' ...	...	Mozart
'Le Baruffe Chiozzote' ...	...	Sinigaglia
'The Mastersingers' ...	...	Wagner
'Di Ballo' ...	...	Sullivan
'Hamlet' ...	...	Tchaikovsky
'Tannhäuser' (and Venusberg Music) ...	...	Wagner
'In the Land of Nature' ...	...	Dvorik
'The Bartered Bride' ...	...	Smetana
'Hänsel and Gretel' ...	...	Humperdinck

Twenty-six concertos (violin, 'cello, harp, and pianoforte), and twenty-seven other pieces are enumerated. British musicians are represented by Sullivan (Overtures 'Macbeth' and 'Di Ballo'), Arthur Hervey ('Youth'), Arnold Trowell ('The Waters of Peneois'), Julian Clifford (Orchestral Ballad in D and 'Suite de Concert'), Edward German (Welsh Rhapsody), Percy Grainger ('Shepherd's Hey'), Edward Elgar ('Enigma' Variations), Ernest Farrar ('English Pastoral Impressions,' 'Three Spiritual Studies,' and 'Variations for Pianoforte on an Old British Sea Song'), Granville Bantock ('Hebridean Songs'), and W. MacConnell Wood ('Suite de Concert').

The instrumental soloists have included (Pianoforte) Mesdames Adela Hamaton, Auriol Jones, Edith Walton, Maud Agnes Winter, Lucy Pierce, Kathleen Frise-Smith, Winifred Brown, Elsie Walker, Irene Truman, Winifred Taylor, Levinskaja, Kathleen Starling; Messrs. Anderson Tyrer, de Greef, Arthur Cooke, Julian Clifford, and Mark Hambourg. (Violin) Mesdames Yvonne Yorke, Elsa Stamford, Edith Abraham; Messrs. W. H. Reed, Alexander Cohen, Rowsby Woof, and Lavureux. ('Cello) Miss Thelma Bentwich, Miss Gwendoline Farrar, Mr. Maurice Taylor and Mr. Arnold Trowell. (Harp) Miss Hilda Atkinson in Concerto by Gabriel Pierné. The vocalists included Mesdames Blanche Marchesi, Rena Sara, Madeline Collins, Eva Hursdon-Brown, Dora Labette, Olive McKay, Olive Starges; Messrs. Roupinsky, Frank Mullings, Joseph Cheetham, John Clarke, Jose de Moraes, Herbert Teale, Kingsley Lark, and Master Leslie Boulton (solo-boy, Welbeck Abbey).

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MR. JULIAN CLIFFORD.

Mr. Julian Clifford was born in London in 1877. He is the son of Mr. Thomas Clifford, late of Tonbridge (Kent), and grandson of Sir Joseph Brooke, Bt. His mother was a pianoforte pupil of Sterndale Bennett. He was educated first at Ardingley College and afterwards at Tonbridge School. He began to learn the violin when he was about seven years of age, his first teacher being the father of Mr. W. Frye Parker. Later, he developed a liking for organ-playing, and when he was fourteen he went to the Leipsic Conservatoire for general musical study. Whilst there he became organist at the English Church. After remaining at Leipsic for two years, he returned to England and entered the Royal College of Music, and was appointed organist at the Church of King Charles the Martyr at Tunbridge Wells. At the College he

It was owing to his being asked on various occasions to conduct his own works that he was led to seek a career as a conductor, and in the dual capacity of performer and conductor he visited Brussels, Spa, Liège, and Ostend. Amongst his metropolitan activities he founded an orchestra for the Sunday League Concerts, and he also conducted the Westminster Orchestral Society. These engagements were an invaluable experience for a rising musician. When he was twenty-nine years of age he accepted the engagement to conduct the Harrogate Municipal Orchestra. At the same time he was offered the similar post at Bridlington. As the Harrogate season lasts only from Easter to the end of October, Mr. Clifford is able to accept engagements elsewhere during the winter. This freedom resulted in his establishment of the Yorkshire Permanent Orchestra, which very advantageously furnished Leeds, Huddersfield, and other Yorkshire towns with orchestral concerts.

For the coming season (1917-18) Mr. Clifford is engaged to conduct the Bradford Permanent Orchestra, the Leeds Symphony Concerts (until recently conducted by Mr. H. T. Fricker, who, as our columns have stated, has gone to Toronto), and he will also conduct the Sunday League Concerts to be given at the Palladium by the London Symphony Orchestra. He has been connected with yet another great centre, for, since 1910, he has conducted the Birmingham Symphony Orchestra (a continuance of the Halford Orchestra); but now that the new Beecham Orchestra has been formed he has resigned this post, and at the request of Sir Thomas Beecham will conduct at one or more of the projected concerts of the New Orchestra at Birmingham. Further, it must not escape record that during the season 1916-17, Mr. Clifford conducted for the Harrison Frewin Opera Company at Liverpool. His diary must be an exceptionally complicated one, and similar, we imagine, to that kept by Sir Boyle Roche's celebrated bird.

Since the war Mr. Clifford has been an officer in the Volunteer Training Corps. He still maintains his pianoforte repertoire. Coming engagements include recitals at Bournemouth, Bath, Newcastle, Birmingham, Eastbourne, Bradford, &c.

THE HON. MRS. JULIAN CLIFFORD.

A record of Mr. Clifford's career that did not refer to the lady who is so intimately associated with his musical work would be incomplete. Mrs. Clifford was the Hon. Margaret Henniker, the eldest daughter of the late Lord Henniker, who for some years was Governor of the Isle of Man. She was always deeply interested in musical enterprises, and especially those designed to spread the love of the art amongst ordinary folk. It was in this spirit that she founded the Henniker Musical Competition in Suffolk, and supported the Manx competitive schemes. She studied solo singing in Paris under Madame Marchesi, and in London at the Royal College under Mr. Albert Visetti. She also had lessons from Sir George Henschel and Madame Blanche Marchesi. She has a flexible soprano voice, which she has shown herself capable of using artistically. Part of her helpful work is the provision of programme notes on the chief pieces performed by the Harrogate Symphony Orchestra. She was largely instrumental in founding the Clifford Benevolent Fund for the members of the Orchestra.

A Sub-Lieutenant of the Royal Navy asks us whether we can trace the song sung in the Merchant Service which has a chorus the words of which are:

'God help the Navy,

But the merchant ship for me.'

Can any of our readers give the information? Address to Editor, *Musical Times*, 160, Wardour Street, London, W. 1.



(From a photograph by Walter Davey & Son, Harrogate. By permission.)

studied the organ under Sir Walter Parratt (a list of whose pupils ought some day to be given to the world), and pianoforte under Mr. Frederic Cliffe. He remained at the College for about two years, and when he was eighteen resolved to abandon the organ and devote himself to pianoforte playing. He now put himself under Mr. Joseph Slivinski, to whom he acknowledges gratefully that he owes more than he can say. The progress he made soon justified him in undertaking a tour as solo pianist, in the course of which he played at the Promenade Concerts and many musical centres in the provinces. His repertoire included many well-known concertos and other concert-pieces. During this period he felt impelled to compose, and studied with that view, but he sought no special tuition, relying mainly upon his experience, observation, and intuition, which, added to a realisation of limitations, are after all the ultimate factors that go to make a composer. He has written a Pianoforte Concerto in E minor, and several instrumental pieces in the smaller forms. His most ambitious effort is the setting of an 'Ode to the New Year' for solo quartet, chorus, and orchestra. Besides the foregoing, he has written numerous songs and pianoforte pieces.

A REQUIEM FOR THE ALLIED HEROES.

By ROSA NEWMARCH.

We have now entered on the fourth year of a world war which has left countless homes bereft of some beloved presence. All life seems peopled with memories of our glorious dead; but, as yet, Art has not spoken any supreme word of consolation to the sorrowing universe. Assuredly it will come. There are ample indications that the world is full of poetic feeling and aspiration, and when these bright and kindling sparks, that seem at present to be scattered hither and thither on the winds of strife, have time to gather and 'condense into an orb,' some mighty memorial of these days will rise and shine upon the world. On which horizon will it appear? Meanwhile none of the musical efforts that have been made to commemorate our heroes has proved to be of epic quality. The most considerable achievement so far appears to be Kastalsky's 'Requiem for the Fallen Heroes of the Allied Armies,' a work which created a deep impression when produced at Moscow in the spring of 1916.

For this reason, its performance in this country by the Birmingham Festival Chorus, conducted by Sir Henry Wood, which will take place at the Town Hall, Birmingham, on November 22, will be a musical event.

Alexander Dmitrievich Kastalsky, born in 1856, was musically educated at the Moscow Conservatoire from 1876-1882, under Tchaikovsky, Hubert, and Taneiev. In 1887 he was appointed professor of the pianoforte at the Synodal School of Church Singing. He remained there as director, and soon became known as a representative of interesting new tendencies in Russian Church music. In his arrangements of the old Church chants the character of the traditional music is carefully preserved, although the treatment is that of a modern composer completely versed in all technical resources of counterpoint, harmony, and colour. He has published a good deal of Church music of a high order of merit.

The composer in a short preface to the Requiem explains the scope and intention of his work. He says:

'The continually strengthening brotherhood and unity of the allied nations, and the bond of mutual aid which draws them together in the present war, naturally engender the idea of confraternal prayer for the warriors who have fallen for the common cause. The author thus pictures to himself a solemn religious ceremony of Commemoration: The Divine Office is attended by representative groups of soldiers from the allied armies; funeral chants are heard, now from the Russians, now from the Roman Catholics, now from the Serbs, now from the English. One language alternates with another. Sometimes the trumpet-calls of the different armies resound—the beat of the drum and the cannonade; more distantly the lamentations of wives, mothers, and orphans are audible. From the quarters of the Asiatic troops Japanese and Indian melodies reach us. At the proclamation of "Rest eternal" the military bands join in, the guns thunder out salutes, and the music takes on a brightness of colour in keeping with the glorification of the dead heroes.'

It will be seen from the above that the work was written before America came into the war. No special numbers are devoted to that country, but the three broad religious categories—the Orthodox Greek, the Roman Catholic, and the English Church—satisfactorily cover the whole Alliance as it now stands.

Such a polyglot performance as the composer had originally in view is impracticable in war time. The work will be sung at Birmingham in the English

version. The difficulties of constructing a work suitable for production in any individual country of the Alliance has been met by setting the Latin text of the Requiem Office with certain additions intended for various national groups which serve as links between Russians and French, Serbians and English, and so on. For example, in the opening number of the work, after the sounding of the funeral knell we have a bass solo, with alternative English and Italian text, which is a solemn invocation beginning 'Brothers, recall to memory our dear departed heroic sons of the great Alliance.' This soon merges into the chorus 'Requiem æternam,' which may be sung in English or Latin. When the Russian choir takes up the chorus it does so in the beautiful words of the Burial Service of the Orthodox Church: 'Lord, give rest to these Thy warriors in a place of verdure and light.' The 'Kyrie Eleison' (No. 2) has a middle section headed 'Chant Serbe.' The 'Rex Tremendæ' (No. 3) is intended to be sung alternately by the Russian and the Roman Catholic choirs. The words 'Justa judex, &c., are given to the solo bass, supported by trombones and tuba, and then the Russian singers introduce a gentler mood (*Adagio pietoso*): 'With our lamentations, mingle now the eternal song Alleluia.' At the close of this number the funeral knell rings out once more before the music dies very quietly away.

No. 4, 'Ingemisco' (*Andante pietoso*), is a soprano solo based on a much-disguised tune of J. B. Dykes, from 'Hymns Ancient and Modern.' The 'Confutatio,' No. 5 ('*Grave e Maestoso*'), also borrows its thematic material—a melody of Merbecke—from British sources. The treatment, with its moving figures of accompaniment for strings and bassoons supported by the brass and organ, is interesting. The Russian version of this text is by Count Alexis Tolstoy. No. 6, 'Lacrymosa,' is a duet for soprano and bass, broken at intervals by the choir. Immediately after this follows the 'Lament of Russia,' a realistic, wordless wailing, sung with half-closed lips. Adhering to the order of the Requiem Office, No. 7 is the 'Domine Jesu'; but the number is, musically speaking, an elaborate setting of 'Now the labourer's task is o'er.'

After the 'Hostias' (No. 8) we come to the first Orchestral Interludium (No. 8a). Soft and distant music steals towards us from the quarters of the Japanese troops. A fine number is the 'Sanctus,' No. 9 (*Allegro maestoso*). The Roman Catholic choir begins with 'Sanctus, Sanctus,' and after a great climax on 'Hosanna in Excelsis,' the Serbians continue in a more tranquil mood with the 'Benedictus,' which is apparently based on a Serb chant. Then the Russians take up the 'Hosanna' and carry it to a triumphant climax, which quickly subsides, leaving only the bass voices—the voices of the dead warriors—which answer, *da lontano*, over the funeral knell sounded by the gong accompanied softly by pianoforte and harp. The 'Agnus Dei' begins *Adagio misteriosa*, and is intended entirely for the Serbian singers. The first half of the number (10) is for tenors only, the other voices joining in quietly towards the close. No. 11 opens with the Russian military trumpet-call to prayer, and the impassioned 'Kyrie' which follows, with its alternating measures of 2-4 and 3-4, is Russian in character. In the course of this number the funeral knell, the Russian trumpet-call for the burial of a dead soldier, and a Belgian bugle call, are heard. Catholics and Pravoslavs join in singing the words 'Absolve, Domine, animas fidelium defunctorum.' Then the English singers take up the 'Kyrie' in their own tongue and bring it to a conclusion.

The second Interludium is an orchestral movement in which male voices take part, intoning through half-closed lips the Hymn to Indra. According to Hindu

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myths, warriors who fall on the field of battle are received into the bosom of Indra, god of the firmament.

The final section (No. 12) is a brief re-statement, with quite different orchestration, of the 'Requiem eternam,' in which the soloists join. From the time when a grave march-theme is heard in the orchestra an impressive climax is rapidly built up. The march rings out from the brass, the voice of the guns is limited by the bass drum, and from the chorus comes the urgent cry, 'Let light perpetual shine upon them'; even the funeral knell sounds like a note of triumph in the midst of this glowing apotheosis. As we close the score the words of one of our own soldier-poets come to mind:

The thundering line of battle stands,
And in the air Death moans and sings;
But Day shall clasp him with strong hands,
And Night shall fold him in soft wings.

The orchestration of the 'Requiem' is not in the least what we might expect from the average Church musician. Kastalsky uses a large modern orchestra with remarkable certainty of effect. Tube bells, glockenspiel, cymbals, triangle, gong, kettle-drums, bass drums and side-drum, pianoforte, celesta, and organ are employed in the scoring of the work, and employed in very original ways. Equally out of the common are some of his choral effects, and the use of singing with half-closed lips, which does not occur too frequently or for too long a time. The work fills a want, and although it is not suitable for small choral societies, other performances are certain to follow upon its first production in Birmingham.

Occasional Notes.

THE ATTITUDE OF BRAHMS TO ENGLAND.

In our last issue, page 472, we referred to correspondence that had appeared in *The Times* as to the alleged hatred of Brahms for this country. On the whole, it may be said that the evidence there brought forward disposed of the theory that he had any strong feeling against us. In this connection we are glad to print the following communication we have received from Sir George Henschel:

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Though you very likely do not wish to prolong unduly the controversy regarding the attitude of Brahms towards this country, I venture to think that the subjoined extracts from two letters written by Brahms to me (not before published in this country) will not be unwelcome, considering the light they throw on the matter.

I am, Sir, very truly yours,

GEORGE HENSCHEL.

Allt-na-Criche,
Aviemore, Scotland,

October 1, 1917.

Vienna, 1878.

... To England I shall not easily be persuaded to come. I have too great an aversion to concerts and similar disquietudes.

It has nothing whatever to do with the question whether I like English politics or English globe-trotters or not. The latter, however, are now

being successfully outdone by the North-Germans—Berlin people especially...

Vienna, 1887.

... I thank you for your kind invitation,* but am somewhat vexed at having to hear from you, too, of that common rumour of my dislike of the English, &c.

You really ought to know, having heard it from me often enough, that *solely* love of comfort—laziness, if you like—and aversion to concerts, prevent my going to England, but equally so to St. Petersburg or Paris.

That my persistent refusal could be open to misinterpretation, I am well aware of. It would, however, be hopeless to explain this all, and to tell the people how it has absolutely nothing to do with music if, on the one hand, we here have a Bohemian Cabinet or you over there a splendid opium war, &c., &c.

It's all vanity, anyhow!

Again many thanks.—Ever yours,

J. B.

AMERICAN MUSIC IN LONDON.

In the course of the notes on F. S. Converse's Symphonic-Poem, 'Ormazd,' contributed by Mrs. Newmarch to the Queen's Hall programme on the occasion of the first performance of the work in this country, she takes the opportunity of recounting the works of American composers that have been performed by this one orchestra under Sir Henry Wood's direction. She says:

This is surely a suitable moment in which to show an awakened interest in America's music. The American spirit has not yet realised itself as fully in music as in literature. That may be because, so far, she has been even more under the German thralldom than ourselves. At the same time her music does not wholly consist of pale copies, nor of 'rag-time' tunes. She can boast a certain number of composers none of whom is perhaps perfectly original in his outlook, but all of whom are actuated by serious and noble aims. From time to time Sir Henry Wood has introduced works by American composers at the concerts of the Queen's Hall Orchestra. Edward MacDowell, who died in the prime of life, still remains the greatest name in American music. His 'Indian Suite,' Op. 48, was played at a Promenade Concert in 1901, and revived during the last week of the present season; while his two Pianoforte Concertos have been constantly in our repertory since 1910. Arthur Foote and G. W. Chadwick, the 'classics' or 'academics' of America, have both been represented at the Promenade Concerts; the former by his Suite for Orchestra in E major, and the latter by his Symphonic Sketches. Victor Herbert's Concerto for Violoncello (1908), Hadley's Symphonic-Poem, 'Salome's Dance' (1909), and Blair Fairchild's sketch for orchestra, 'Tamineh' (1913), are examples of the music of the younger American school. For the first production in this country of some of the works of Loefler, 'The death of Tintagles' (1915), and, at a recent Promenade Concert, the 'Pagan Poem,' after Virgil, we have also to thank the New Queen's Hall Orchestra and Sir Henry Wood. It is to be hoped that before long we may have an opportunity of hearing something by that rising composer, John Alden Carpenter.

American papers please note.

* I had offered Brahms £500 for coming over to conduct some of his works at my concerts (the London Symphony Concerts).—G. H.

We have received the following
THE LEIGHTON letter :

HOUSE
CHAMBER
CONCERTS.

... It is with deep regret that, owing to the difficulties of present conditions, the Committee of the Leighton House Chamber Concerts

have been compelled to send in their resignation to the Trustees of Leighton House.

These concerts, which were commenced shortly after the death of Lord Leighton, may be described as having consisted of two complete series—an interval of some years having elapsed between the first and the second.

The first was conducted by the late Otto Goldschmidt, with Mr. Fuller-Maitland and others, and the hon. secretary for this was Lady Whitelegge.

The second series was started in the year 1913, and was arranged by Mr. Alfred Kalisch with the late Stanley Hawley. These were given later by Mr. H. C. Colles, Mr. J. S. Shedlock, Mr. Norman O'Neill, and Mr. H. A. Scott. To this second series Mrs. Rose K. Farebrother acted as hon. secretary.

It is to be regretted that this artistic scheme in such beautiful surroundings should have come to an end.

We need scarcely add that we share the general regret at the abandonment of the scheme. We trust it will be revived after the war. The concerts have done a great work for chamber music.

IMPERFECT
CRITICISM.

Musical criticism in this country is indeed a mysterious thing. One often wonders how such things come to be written, but we have

seldom been more surprised than by a paragraph we read the other day in an important theatrical paper about the performance of a gentleman who plays ragtime versions of favourite pieces. The critic in question praised the artist's cleverness in disguising pieces by various composers, Mendelssohn and Grieg among them. 'But,' he continued, 'Mr. — would do well to leave alone such really beautiful music as "A perfect Day"!' The worst of it is that many readers will worship at any shrine to which they are directed, and not know that they are bowing the knee to false idols.

KULTUR
PROPAGANDA.

Some people are incurably ungrateful. Here we have Weingartner, Nikisch, and Strauss touring in Switzerland to propound to the Swiss the merits of German music and conducting; and what do the Swiss do but protest. The fact is that during last winter various German orchestras gave over eighty concerts in Switzerland, with the result that all native enterprises were crowded out. As there is more than a suspicion that these tours were paid for out of the Propaganda funds, native musicians resent this unfair competition. They ask that the concerts shall be limited to eight—that being the number of concerts given by the orchestra of the Paris Conservatoire.

FIRST
PERFORMANCES
GALORE.

On the occasion of the 800th concert of the War Emergency Entertainments (which are under the direction of Mr. Isidore de Lara), given on October 18, at Steinway Hall, a list of works by British composers that had been performed at these concerts for the first time during 1915-16-17 was circulated. It is a truly remarkable record, as the following summary will show:

Sextets (2), quintets (5), quartets (28), trios (16), duets (7), pianoforte solos (27), 'cello solos (12), violin solos (11), songs (about 100). Total, over 200.

We wonder how many of the works enumerated have been performed again!

Church and Organ Music.

THE ORGANIST'S POSITION.

BY HARVEY GRACE.

Thanks to the R.C.O. Memorandum* to the Archbishops, the question of security of tenure for the organist is at last receiving something like due attention. The subject has been pretty thoroughly discussed in general terms, and there seems to be agreement that the organist's case is a strong one. But the strongest of cases may be lost unless backed up by evidence, and the support of public and professional opinion is hardly likely to be gained unless some authenticated cases of injustice are made known. Dr. Harding, the hon. secretary of the R.C.O., having kindly furnished me with particulars of a few typical examples of unfair dismissal, I propose to set them forth briefly. It may be well to point out that my choice is limited not because such cases are rare but because most of the complainants are reluctant to publish their grievances, even under a veil of anonymity which they fear might be seen through sooner or later.

Case 1.—A. had been organist and choirmaster of a parish church for forty-two years, when a new incumbent was appointed. Before coming to reside in the parish or seeing A., the newcomer wrote:

I take a very special interest in the music of the choir myself, and I hope to do this at St. —'s Church, when I come to —. As I cannot expect a gentleman of all your experience to surrender to me any part of the work of the choir, I think it will be better for me to look out for a new organist, and shall therefore ask you to take three months' notice to vacate your post on August 1. I much regret to take this step, considering your long connection with St. — Church, but I feel sure you will see this course to be the best for each of us.

To this astonishing letter A. replied:

I beg to acknowledge the receipt of your letter of April 30. I regret you have not favoured me with an interview.

Having answered thus mildly, A. laid his case before the Bishop, but without result. In due course he retired, and has since had no connection with the church in whose service he had spent the best years of his life.

Of course, if an incumbent wishes to be his own choirmaster, there is nothing to hinder him—except, possibly, a conscientious performance of his pastoral functions. In the case under notice, the newcomer should have been content to wait until he had not only met A., but heard his choir as well. There was just a chance that he might have found himself bound to admit that A. was the better choir-trainer of the two. And why was A. not given the option of remaining organist?

Case 2.—B. was appointed organist and choirmaster at — Parish Church in 1905. A new vicar came to the scene in 1914, since when the financial position of the church has suffered, partly because of the war but chiefly because of the numerous changes introduced under the new regime. While away on his holiday this summer, B. received a letter from the vicar stating that in consequence of growing debts, it was proposed 'to obtain an organist at less cost,' and therefore B's services would be dispensed with. He was not asked to help the authorities out of their difficulties.

* Printed in full in *Musical Times* for August, page 360.

remaining at a reduced salary. His musical and other qualifications were never questioned. On the contrary, he holds a highly laudatory testimonial from the vicar. Further, he had never received a hint that a time was approaching when the salary would have to be reduced. He now finds himself forced to give up a good teaching connection, sell his house, and take his wife and family to make a fresh start elsewhere,—a hardship at any time, but trebly so to-day.

Case 3.—C. had filled a post as organist and choir-master very successfully for twenty-nine years. Then began the not uncommon story of a new vicar, irritating changes, and a dwindling congregation. Relations became strained when the vicar declared the music to be the chief cause of empty pews. After a good deal of discord the organist was compelled to resign, and the choir (a paid one) expressed their opinion by resigning *en bloc*. Here again there seems to be no question as to the capabilities of the organist, his choir and services enjoying a high reputation in one of the most musical cities in the north.

Case 4.—D. is forty-nine years old, and has been organist and choir-master at — for thirty-two years, having begun as a boy in the temporary building that preceded the present church. After working successfully and amicably with three incumbents, he received the following epistolary bolt from the present vicar shortly after his induction :

Dear Mr. —,

I regret to say that I shall not require your services at St. — Church as organist and choir-master after October. If however you should find it more convenient to stay at your post until the end of the year, I will raise no objection.

As you tell me that you find things very difficult now, I have decided that it will be mutually beneficial to make a change. Yours sincerely,

As D.'s reference to 'finding things very difficult' had been in connection with changes of vicars and financial losses owing to the war, it is not easy to see how the loss of his post was likely to be beneficial to him.

A short time after, D. received the following letter from the vicar in acknowledgment of a donation to the church funds:

To thank you on one page, and to speak of a subject which hurts me on the next, is a wretched task, and one I would gladly avoid. But I was writing to you to-day, and so I must continue on this page. Would it help you in any way (looking into the future) for you to send in a formal resignation to me next Christmas for Lady Day, 1917? I want to consider you as much as I possibly can in this way, while my decision that it is time (sooner or later) to introduce new blood, and possibly new methods, is unaltered. I am aware that a change is a gamble and a risky matter. But there comes a time when it must be attempted.

Let me say quite frankly that I have appreciated your will to do all you can for the service in the church, and I have noticed your readiness to do your utmost to fall in with my desires. You are assured, too, that I would readily do all I can to help you acquire a congenial billet. This I think is more likely if you could technically resign: it would stand you in better stead afterwards.

I am sure that you would eventually be happier where you have a larger scope. Of course I should be glad to know what date you prefer, but I want you in this matter to consider your best interests,—even if I am left in the lurch at the last moment.

Letters are cold-blooded things, and I frequently find it hard to express myself properly, but of course we must write on business matters, and I should be glad of

a written word from you in reply to this, so that I may know officially what the future points to.

Yours sincerely,

P.S.—If, looking at the future, you deem it wise to leave at the end of the year (and there are points in favour of such a course from your point of view), please tell me. For it is a sad business prolonging the anticipation of a break with old ties, and please do not think I am unsympathetic in this. I can understand very largely how hard it must be.

Was ever a vicar so anxious to part with an organist whom he had found 'willing to do his best for the church services' and 'ready to do his utmost to fall in' with his vicar's desires? The closing letter of this correspondence contains as handsome a testimonial as could be desired :

December 26, 1916.

Dear Mr. —,

Thank you for letting me have the keys of the organ last night.

I know full well what a sad day it must have been for you, and I want you to believe me when I tell you that I felt it very much too. For it is a heartrending thing to inflict sadness on a fellow-worker. Do not think that yesterday was an easy day for me. It was the most difficult Christmas Day I have ever experienced.

I must thank you, too, for the unabated interest you gave to your work up till the very end. It will be some time now before we can attempt such services as yesterday, for it will take Mr. — some weeks to size us all up.

If I can help you in any way in the future, I will gladly do what I can. Yours sincerely,

There can be no question as to the hardship inflicted in the above cases. Nor are they exceptional. Most of us who have been in the profession for any considerable length of time can recall similar instances of clerical injustice.

PER CONTRA.

Two points remain to be considered, first, the incumbent's point of view; second, the difficulty of obtaining reform.

Although the first would be best expressed by one of the clergy, there are certain aspects that are so clear to a layman that they may be set forth in this place.

Here, to begin with, is a problem that sometimes meets a new incumbent. He finds an organist who has done long service, against whom nothing definite can be said on personal or musical grounds, and who exactly suits the musical taste of the congregation,—which is not surprising, when he has had the forming of that taste for a quarter of a century. Meanwhile, organist and choir (and congregation, so far as the music is concerned) have settled down into a state of complacent apathy. What is the newcomer to do? He feels that his work is not receiving the stimulus that ought to be forthcoming from the music. He can hardly accuse the organist of slackness. Ample time is spent in practices, there is no lack of technical ability, and both playing and singing are without any considerable blemishes. But they are also without any vitalizing or uplifting power. A parson who demanded that some life should be infused into things would be promptly called an interfering faddist. The choir is considered to be good; the people had been satisfied with it all these years; why should he come and begin to find fault?

Again, an incumbent may desire to alter the musical arrangements in some material way, and with good cause. He may wish to develop a service on congregational lines, or to change from plainsong to modern music, or *vice versa*. We can hardly dispute

his right to make (or at least to suggest) such changes, nor can we deny that an organist who regarded clerical suggestions as necessarily impertinent, and acted accordingly, would put himself in the wrong.

Cases are not unknown in which an organist is actually incompetent, or neglects the monotonous task of choir-training in favour of the primrose path of recital work, and yet is able to command so much local support that only the boldest of vicars dare tell him that he must do his work or resign.

An even greater difficulty exists in the case of an organist who (not unnaturally) clings to his post when too old to do the work. There must be a fair number of vicars to-day cheerfully suffering from indifferent music because they cannot screw themselves up to thrust an old and tried servant into penury. Perhaps their compassion is founded on the comfortable reflection that they are safe and happy possessors of a freehold.

We organists shall do well to bear these points in mind, especially as sweeping accusations against the clergy as a body are fashionable just now.

No one, clerical or lay, is likely to deny that the cases of wrongful dismissal are sufficiently numerous to justify an organized protest. But we shall do our cause no good by claiming that such harsh methods are typical of more than a minority of the clergy.

THE CHANCES OF REFORM.

It must be confessed that we can hope for nothing very definite in the way of reform. The Memorandum asks that:

... organists who are confronted with dismissal for which they consider there are no adequate reasons, should have the right to place their case before the Bishop of the Diocese or before some recognized judicial body [empowered by the Archbishops] to act in conjunction with the Bishop, in whose decision they will feel the fullest confidence.

But supposing such appeal to be made and the organist's case upheld, what happens? Can we imagine either A., B., C., or D. caring to continue his work in a parish where the incumbent tolerated his presence only because the Bishop has decided there were no good grounds for his dismissal? There may be a few truculent ones inclined to follow the example of a well-known cathedral organist and score by playing 'Fixed in His everlasting seat' on the Sunday following the episcopal decision. But I fancy that the bulk of us, bearing in mind how much the success of our choir-work depends on all-round parochial harmony, would prefer not to be fixed in a seat which the vicar can make exceedingly uncomfortable.

Here is another quotation which shows the difficulty of a real solution:

It is not the desire of your petitioners to make it difficult for a vicar to remove one who is undoubtedly musically inefficient or in other ways unsuitable for the position he occupies, but we urge that organists who are recognized as efficient and who carry out their duties with loyalty to the church authorities should feel that they cannot be capriciously dismissed from their post.

But, as is shown above, it is conceivable that an organist may be inefficient and yet command so much local support that it is difficult for the incumbent to dismiss him.

... organists who are recognized as efficient ... Recognized by whom? By the congregation? The only satisfactory test of a man's efficiency is some kind of examination by prominent members of his profession. We can hardly imagine the setting up of a kind of musical jury in such cases, but logically it is the only method of settling the point.

After all, so long as we have on the one hand incumbent with plenary power (including the right to lock the organ), and on the other an organist who is not an absolutely necessary official (however desirable and popular an accessory), we shall be faced with condition of things difficult to legislate for. In any other case of employer and employé are tact and consideration so important.

It follows, therefore, that the Memorandum, being made on behalf of a profession which, important as it is, can hardly claim to be essential, and which has no protective Union at its back, is necessarily limited in weight. But if it induces the Archbishops to make a strong representation to the clergy and also awakens the interest and sympathy of the general public (as it seems to have done, thanks to the notice taken in the daily Press), it will have done a great deal of good in a very judicious way. It will help things still more if it leads us organists to ask ourselves if we are always as sweetly reasonable as we might be when our pastors and masters do not see eye to eye with us. Notice to quit is usually the result of a quarrel,—and a quarrel, we know, belongs to the concerto family, and requires at least two performers.

We have received a booklet giving particulars of a series of recitals to be given at All Saints' Church, Bradford during the winter. There is an excellent selection of organ music, including Vierne's first Symphony (complete), the Reubke Sonata, Stanford's Fantasia and Toccata, Franck's Choral in B minor, Bairstow's Legend, Elgar's Prelude, and Toccata, besides older works. The vocal soloists are: Mr. Charles Stott, the organist, and Mr. Charles Stott, the organist.

Dr. C. H. Lloyd gave a recital at Eton College Church on September 23, playing Bach's Toccata and Fugue in his own Eley (in memory of F. S. Kelly), Parry's Prelude on an old English Tune, the 'Old 104th,' and 'Melchior's Schumann's Sketch in D flat, Harwood's Andante Tranquillo in E flat, and the Trauermarsch in 'Götterdämmerung.'

Mr. Herbert Walton concluded his recent series of recitals at Glasgow Cathedral with a plebiscite programme. The schemes are of interest as showing the public taste. The Glasgow folk evidently remain faithful to old friends. The choice the following: 'Cuckoo and Nightingale' Concerto (128); Nocturne, Op. 9, No. 2, Chopin (99); Fugue, March and Hymn of Seraphs, Guilmant (86); Minuet, J. Deaville Turner (120); 'Moonlight,' Lemare (104); Suite, 'From Hebridean Seas,' J. H. W. Nesbit (84); Preludium Berceuse, Guilmant (82); Overture to 'Oberon' (81). Here are a few items that (so far) they do not like: Scherzo from Symphony No. 2, Louis Vierne (5); Choral No. 1, Franck (8); Fantasia Sonata and Sonata in D flat, Rheinberger (11 and 16); first movement from Symphony No. 5, Widor (16); Intermezzo from Symphony, Baré (16); and Variations de Concert, Bonnet (5). It would be interesting to take a vote on these items at such London churches as (say) St. Michael's, Cornhill, the Temple Church, St. Margaret's, Westminster.

At a recent meeting of the executive committee of the Nonconformist Choir Union, it was resolved to postpone the holding of the general meeting of the council for the present. A short report of the committee's proceedings for the year, drawn up by the secretary, and a statement of accounts by the treasurer, were submitted and passed for inclusion in the minutes of the meeting. The guarantee provided for the balance in hand of £50.

At the October 14th, 1917, the organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post. The organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post. The organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post.

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Organists are not to be dismissed from their posts without a full hearing. The organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post. The organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post.

A carol by Francis Edwards, played by the organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post. The organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post.

Miss Frances Edwards, of the Cathedral, was dismissed from her post. The organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post. The organist, Mr. C. Harwood, of the Cathedral, was dismissed from his post.

At the Harvest Thanksgiving Service at Highclere, on October 14, the organ was impressively supplemented by a string band. The anthem was 'The Lord is loving unto every man' (A. W. Batson), and Smart's March in D was played as a concluding voluntary. The service proved a fitting termination to the office of organist held by Mr. G. J. Fyfield, who has been appointed to Thatcham Church, and the opportunity was taken of presenting him with a silver tea-service in recognition of his labours during the past twenty-two years. Mr. Fyfield comes of a musical family. His father, Mr. George Fyfield, who was a prominent member of the Reading Philharmonic Society in the 'seventies, is still a chorister at Thatcham Church; his son, Mr. Arthur Fyfield, fills the post of organist at Marlston; and his daughter, Miss Eva Fyfield, is doing duty at Greenham for the period of the war.

Some twelve choirs took part in the annual Festival of the Manchester Diocesan Music Society, held at the Cathedral. The service included the Magnificat and Nunc Dimittis by C. Harford Lloyd in A, the anthem 'O Most Merciful' by the Cathedral deputy-organist, Dr. Ernest Bullock (now on active service), the treble solo 'My heart ever faithful' (Bach), sung by all the boys, followed by the chorale 'God and King' and the chorus 'Achieved is the glorious work' from Haydn's 'Creation.' Mr. Sydney H. Nicholson wielding the baton. In the course of a short address the Dean (Bishop Welldon) observed that 'it was almost painful to realise how this annual Festival had been affected by the war. Many who used to participate in it had been called up, including five members of the Cathedral daily choir, and of these five two had already made the supreme sacrifice.' Alluding to the power for good which even a choir-boy might unwittingly exercise, he narrated a true incident which had occurred in that very church. One Sunday morning a regular worshipper there induced a casual friend who was not a religious man—or for the matter of that a very moral one—to accompany him to the Cathedral instead of taking a trip to Blackpool. This friend remained unmoved during the Prayers and the Lessons, but when it came to the anthem, which happened to be Spohr's 'As pants the hart,' the fugue in G major, he was so touched by the beautiful strains, clearly sung by a solo boy, that he fairly broke down and wept, and from that day became a changed and a better man.

Organ-loving visitors to Bournemouth should note that recitals are given by Dr. H. Holloway at St. Stephen's Church at 3 p.m. on the first and third Wednesdays in the month. We append as a specimen the programme played on October 17:

Organ	..	..	Sonata No. 3 ..	..	Mendelssohn
Vocal solo	..	..	'O divine Redeemer' ..	..	Gounod
Violin	..	..	Aria ..	..	Bach
Organ	..	..	Largo ..	..	De worth
Vocal solo	..	..	'From Thy love' ..	..	Gounod
Violin	..	..	(a) Adagio ..	..	Rode
..	..	..	(b) Canarie ..	..	Macmillan
Organ	..	..	'Finlandia' ..	..	Sibelius

Vocalist: Miss Muriel Barkas.
Violinist: Miss Blodwen Price.

A carol 'The snow lay on the ground,' composed by Francis Edward Gladstone (published by Messrs. Novello), displays simplicity and musicianship that should make the piece welcome in the coming season.

Miss Frances Mary Cross, of Coney Garths, who died recently and left a large estate, desired in her will that the funeral service be held in the choir of Ripon Cathedral so that her body may rest once again before the altar 'which love so well.' The opening sentences of the service shall be said by the choir unaccompanied by the organ, and two hymns shall be sung during the service. The choir shall proceed to the graveside, and at the end of the service sing a hymn of triumph.

A Memorial Service for members fallen in the War was held at Halifax Place Chapel, Nottingham, on September 30, when Cowen's 'He giveth His beloved sleep' was sung by the choir under the conductorship of Mr. E. M. Barber. Madame Ethel Parkin was the soloist, and Driver C. E. B. Dobson, R.F.A., was the organist.

Mr. J. Sutcliffe Smith has taken the Mus. Doc. degree at the University of Durham.

ORGAN RECITALS.

Mr. W. H. Maxfield, St. John's, Altrincham—Overture in C minor, *Hollins*; Adagio from a Quartet, *Mendelssohn*; Grand Chœur in A, *Guilmant*.

Mr. Charles Stott, All Saints', Horton Green, Bradford—Overture in C minor, *Hollins*; Trio for Violin, Harp, and Organ, *Corelli*; Rhapsody, *Harvey Grace*; Scherzo Fugue in D, *Lemare*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Concert Fantasia and Fugue in C, *H. G. Wood*; Largo ('From the New World' Symphony), *Dvorák*; Sonata in E minor, *Rheinberger*; Overture, 'Rosamunde'; Toccata in F sharp minor, *Hatton*; March in E flat, *Leffebure Wely*; Overture in C, *Mendelssohn*; Fantasia in E minor, *Silas*; Carillon, *Elgar*; 'The Storm', *Lemmens*; Funeral March and Hymn of Seraphs, *Guilmant*; Sonata No. 2, *Lyon*; Chaconne in F, *Purcell*. Mr. Fred Gostelow, Luton Parish Church—Toccata and Fugue in D minor, *Bach*; Arabesque No. 2, *Debussy*; Sonata da Camera, No. 1, *A. L. Peace*.

Mr. J. A. Arnold, All Saints', Plumstead—Choral Song and Fugue, *Wesley*; Prelude on some Old Northern Chimes, *Luard-Selby*; Pastorale in E flat, *Smart*; Installation March, *Stanford*.

Dr. A. Eaglefield Hull, All Saints', Elland—Toccata in F, *Bach*; Melodie, *Rachmaninoff*; Symphony No. 5, *Widor*; Caprice Héroïque, Elfes, and Romance, *Bonnet*; Kieff Processional, *Moussorgsky*.

Mr. H. Percy Richardson, St. Chad's, Far Headingley, Leeds—Fantasia and Fugue in G minor, *Bach*; Pièce Héroïque, *Franck*; Rhapsody, *Harvey Grace*; Prélude, *Cortège*, Scherzetto, and Carillon, *Vierne*.

Mr. S. Wallbank, St. Margaret's, Altrincham, Manchester—Toccata in C, *Bach*; Berceuse, *Lemare*; Finale, Sonata in D, *Wolstenholme*; Prière, *Saint-Saëns*; Sonata, *Reubke*.

Driver C. E. B. Dobson, Central Mission, Nottingham—Solemn March, *Dobson*; Prelude in C sharp minor, *Rachmaninoff*; Funeral Music, *Tallis*.

Mr. Wilfred Arlom, Woollahra Presbyterian Church, Sydney, N.S.W.—Prelude and Fugue in D, *Glazounov*; Adagio Cantabile (Symphony in G minor), *Lemare*; Sonata in the style of Handel, *Wolstenholme*; Two Rhapsodies on Breton Themes, *Saint-Saëns*; Three Short Pieces, *Franck*; Fantasia in F, *Barnett*.

Mr. J. A. Bellamy, Parish Church, Sidmouth (four recitals)—Sursum Corda, *Elgar*; Fantasia in E flat, *Best*; Prelude on 'St. Ann's', *Parry*; Choral No. 3, *Franck*; Fantasia in E flat, *Saint-Saëns*; Réverie, *Vierne*; Marche Pontificale, *de la Tombelle*; Concerto Grosso, *Corelli*; Capriccio, *Fumagalli*; Preludio Romantico, *Ravenello*; Marcia di Processione, *Enrico Bossi*; The Storm, *Lemmens*.

Mr. William Swainson, Queen's Cross Church, Aberdeen—Theme and Variations, *J. Stuart Archer*; Pièce Héroïque, *Franck*.

Mr. Vivian Stuart, at Priory Church, Brecon—'Curfew,' *Horsman*; Preludes on 'Melcombe,' 'Rockingham,' and 'Eventide,' *Parry*.

Mr. Paul Rochard, at St. Mary's, Hinckley—Sonata No. 1, *Mendelssohn*; Prelude to Part 2, 'The Apostles,' *Elgar*; Coronation March, *Meyerbeer*.

Dr. W. Herbert Hickox, at St. John's, Red Lion Square—Choral No. 1, *Franck*; Variations, *Kittson*; Prelude and Fugue in C minor, *Healey Willan*; Andante from Sonata No. 4, *Bach*.

Mr. Maughan Barnett, at Auckland Town Hall, New Zealand—Toccata and Pastorale, *Frank*; Caprice, *Wolstenholme*; Grand Chœur, *Hollins*; Fantasia on an Air by Wesley, *Maughan Barnett*; Symphony in E minor, *Holloway*; Sonata No. 1, *Guilmant*; Grand Chœur, *Lemmens*; Allegro Cantabile (Symphony No. 5), *Widor*; Toccata, *Gigout*; Sonata in the Style of Handel, *Wolstenholme*. At the Jubilee Institute for the Blind, Auckland, New Zealand—Triumphal March, *Lemmens*; Toccata, *Boellmann*.

Dr. George Grace, at St. John's, Red Lion Square—Prelude in C minor, *Bach*; Madrigal, *Vierne*; Impromptu, *Coleridge-Taylor*; Scherzoso (Sonata No. 8), *Rheinberger*.

Mr. Allan Brown, Chatsworth Road, Baptist Tabernacle, Clapton—Fantasy on National Anthems of the Allies, *Pearce*; Gothic Suite, *Boellmann*; Fugue, *Reubke*; Grand Chœur in D, *Guilmant*.

Mr. F. J. Tarris, S.S. Michael and All Angels, Manor Park—Cornelius March, *Mendelssohn*; Minuet in G, *Moszkowski*; Pastorale, *Guilmant*; Overture in E flat, *Faulkes*.

Mr. W. W. Starmer, St. John's Free Church, Mount Ephraim—March, *E. German*; Prelude and Fugue, *Walden*; Three Impromptus, *Coleridge-Taylor*; Pastorale and Air with Variations, *Starmer*; Concerto in D minor, *John Stanley*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—Gothic Suite, *Boellmann*; Fantasy-Prelude, *Macpherson*; Sonata, *Salome*; Three Impromptus, *Coleridge-Taylor*; Sonata No. 3, *Mendelssohn*; Air with Variations, *Lyon*; Passacaglia, *Bach*.

Mr. Herbert Morris, Christ Church, Carmarthen—Evensong, *Baird*; Allegro Vivace (Symphony No. 5), *Widor*; Military March, *Gounod*; 'The Storm,' *Lemmens*. At Kenilworth Parish Church—Phantasia (Sonata No. 12), *Rheinberger*; Caprice, *J. Stuart Archer*; Cantilène, *Wolstenholme*; Toccata (Symphony No. 5), *Widor*.

Miss E. Bowman, Hornead Parish Church—Pontifical March, *Widor*; Cantilène, *Wolstenholme*; Toccata and Fugue in D minor, *Bach*; Military Overture, *Mendelssohn*.

Mr. Reginald Waddy, St. Catherine's, Plymouth—Allegro in G minor and Andante Pastorale, *Charles Wesley*; Adagio, *Spohr*; 'Occasional' Overture; Adagio and Allegro Fugato, *John Stanley*.

APPOINTMENTS.

Mr. G. F. Austen, organist and choirmaster, Monmouth Parish Church.

Mr. Thomas Talbot, organist and choirmaster, St. Joseph's Roman Catholic Church, Leigh, Lancs.

Reviews.

Hail! Gladdening Light. Anthem for Evensong. By Geoffrey Shaw.

[Novello & Co., Ltd.]

Mr. Shaw bases his setting of the well-known evening hymn on an old English carol tune. The first verse is for choir alone, the second for soprano chorus, and the third for choir in unison, the organ-part being admirable. Though simple throughout, and easy to sing, this little work should be very impressive.

Elegy (No. 2). By Charles H. Lloyd. (Original Compositions for the Organ (New Series), No. 52.)

[Novello & Co., Ltd.]

Dr. Lloyd inscribes this work to the memory of F. S. Kelly, the gifted New South Wales pianist, who was killed at Beaucourt-sur-Ancre on November 13, 1916. The *Elegy* is a dignified and eloquent piece in funeral music style, with a Trio containing an allusion to an Eton boating song. It is moderately difficult, twelve pages in length, and is a notable addition to our not too large stock of native organ music worthy of performance at funeral and memorial services.

Christmas Pastorale. By Gustav Merkel.

[Novello & Co., Ltd.]

This well-known work has been carefully edited by Mr. John E. West, and now appears as No. 26 of the Novello Edition of Merkel's organ compositions.

BOOKS RECEIVED.

The Music-Lover's Library. Editor, A. Eaglefield Hall. Mus. Doc. (Oxon.). (Kegan Paul, Trench. Price 1s. 6d. each). 'Music and Religion.' By W. W. Longford, D.D. 'Short History of Harmony.' By Charles Macpherson, F.R.A.M., Organist of St. Paul's Cathedral. 'Everyman and his Music.' By P. A. Scholes. 'The Voice in Song and Speech.' By Gordon Heller. 'Shakespeare: His Music and Song.' By A. H. Moncur-Sime. 'The Foundation of Musical Esthetics.' By John B. McEwen. 'On Listening to Music.' By E. Markham Lee.

Beethoven. By W. H. Hadow, Mus. Doc. A lecture delivered under the auspices of the British Academy (The Oxford University Press. Price 1s. 6d. net.) Many students will be glad to read this essay by one of the most highly cultured of English critics.

Obituary.

We regret to record the following deaths:

JAMES FRANCIS BASIL ADKINS, elder son of Mr. J. E. Adkins, organist of Preston Parish Church. Deceased was chorister under his father at the Parish Church, and solo boy at the age of nine and a-half. Appointed after competition chorister at St. Paul's Cathedral at ten years of age (in 1901), he became solo-boy there 1911-14. Sir George Martin considered him the finest boy singer that had appeared at St. Paul's during about forty years. He gained the Merchant Taylors' Scholarship for two years. On his voice breaking, at sixteen years of age, he joined the 2nd Suffolk Regiment (in May, 1916) for the purpose of being trained under his uncle, bandmaster of the regiment, previous to his going to Kneller Hall. He was a member of the Coronation Chorus at Westminster Abbey (not as soloist, as the Press erroneously stated). Mr. Adkins died of wounds received by the explosion of a bomb in action on October 1, at the age of nineteen, having arrived in France the previous April.

The Rev. H. G. BONAVIA HUNT, Mus. Doc. (Dublin), at Brighton, on October 4, at the age of seventy. He was the founder of Trinity College of Music (London), and was its first Warden. His literary activities were spread over many topics, of which music was one. A concise History of Music has had considerable vogue. From 1900 to 1905 he was teacher of Musical History in the University of London. For forty years he edited the *Quiver*. He also edited *Castell's Magazine* (1874-96), and *Little Folks* since its commencement in 1876. He contributed to the *Guardian* on musical subjects.

JAMES WILLIAM LEWIS, at 6, Beckenham Grove, Shortlands, on October 23, aged forty-eight years. He was connected with Barclay's Bank, and was organist at Beckenham Congregational Church. He conducted a male voice choir formed from the staff of the bank, and showed special gifts in choir-training. He was recently elected a member of the Abbey Glee Club. He had a winning geniality of manner that endeared him to numerous friends, including the Editor of this Journal.

CHARLES FRANCIS LLOYD, at Newcastle-on-Tyne, on October 12, in his sixty-sixth year. He was the son of Ambrose Lloyd, a Welsh composer. He was connected with the banking interest, but his time apart from this was largely devoted to musical schemes of which he was a generous and enthusiastic supporter. He had gifts as a composer, which found vent in anthems, church services, part-songs, and songs. He will be much missed in the Newcastle district.

GEORGE HAWKES WHITCOMBE, of Woodham, Christchurch, New Zealand, on August 13, aged sixty-two years. He was managing-director of Whitcombe & Tombs (musical dealers), from the time of the formation of the firm, thirty four years ago.

ISAAC BERROW, on October 1, after a long illness. He was well-known and esteemed highly in Metropolitan professional circles.

Correspondence.

ORGAN-BLOWING BY GAS-ENGINE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to your correspondent (page 450, October number), asking for information as to blowing organ by gas-engine, I beg to say that a I.B.H.P. Crossley, National, or other good make, would be quite efficient.

Your correspondent does not say how he wishes to 'raise the wind.' I have a gas-engine of this size fixed in a building thirty yards from my house, running a rotary fan driving the wind through 8-inch ordinary glazed sanitary pipes underground, connected to a two-manual chamber organ. This works admirably, and has been running three years. I have never had the slightest trouble with it.

This is much better than bellows with fast and loose pulley arrangement. So far as I can see, it makes very little difference how far the engine is from the organ, but there must be no right-angles in the pipes conveying the wind. I arranged mine myself, and nothing could work better. If your correspondent would like more particulars, and will write me, I will supply them.—Faithfully yours,

I. A. BRIGHTON.

Hill Rise, Bromsgrove.

October 17.

MUSIC FOR MEN AT THE FRONT.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I was much interested in Mr. Barber's article on this subject, as it has often been in my mind how musicians get on. The last paragraph suggests writing to you on my little experiences in this respect. Many years ago, in my youthful enthusiasm and much against the advice of the organisers, I once insisted on playing a Bach dance to some sailors in Bristol Docks, at a concert of the 'improving' type then in vogue. The result was that after a few bars they were all stamping in time, on the *reprise* many were singing the tune, and at the end there was rapturous applause and a demand for repetition. This did not repeat itself for my second piece, a 'popular' air with variations.

In the early days of the present war I organized a village volunteer corps and induced a sergeant from a neighbouring isolated fort to train them. He was one of the original Expeditionary Force, but was now employed in training recruits. 'I play the violin, sir; I can play in the third position, but have not been able to get further. I don't like classical music: it is so dull, surely you don't like it, sir?' After a time he told me of his difficulties with the conscripted men. 'They willfully refused to learn. One of them said his hands were not fit for such rough work.' 'What is your trade?' said my sergeant. 'I am a violinist, I play at ——— Music Hall.' 'I don't believe you; when the drill is over you shall show me that you can play on my violin.'

'Well, sir, the man played in all the positions wonderfully. Afterwards I heard him playing the most beautiful tune I ever heard; it was heavenly. I opened the door and asked him what it was called. He said it was called "Romance in F." The composer was some foreigner whose name I could not pronounce.'

I asked the sergeant if it was Beethoven. 'Yes, sir, that is the name. The piece was very difficult. It went into the seventh position, I should think. But the man played it perfectly.'

Later on the sergeant gave me further information. 'I must tell you, sir, about a wonderful piece that recruit has played to me; it was most lovely. It was called "La Dramatique," by De Beriot.' Of another piece the sergeant said, 'I think he must have gone into the thirteenth position.'

Space forbids that I should enlarge further. I have always held that first-class music *adequately performed* will tell with those who are not spoiled by an idle life and drawing-room fatuities. But I should not select the most complicated sonata or fugue for a first experiment. The important thing is an easily grasped and well-marked rhythm. I must withhold my name for fear of giving "information to the enemy," so will sign,—Yours obediently,

MUS. BAC.

MANCHESTER AND NATIONAL OPERA:

SIR THOMAS BEECHAM'S OFFER TO THE CITY.

(FROM OUR OWN CORRESPONDENT.)

In metropolitan and provincial musical circles probably no topic has been more discussed recently than the offer made by Sir Thomas Beecham and roughly outlined by him in a communication to the Manchester Press on September 19. The position is that he is desirous of providing Manchester with an opera-house as a gift, and asks the City authorities to find him a suitable site. Naturally the available possible sites are being discussed here already, though Sir Thomas's offer cannot possibly be presented to the City Council for consideration before October 18, and this communication is written a few days in advance of that. The Beecham offer means a site of not less than 80 x 50 yards, and it must be central and yet in a neighbourhood that is reasonably remote from the incessant din of traffic. Such sites are not numerous, and popular imagination at once flew to the still vacant Infirmary site in Piccadilly, around which controversy as to its ultimate use has long raged. Probably the weight of public feeling would be against it on two or three main grounds: it is out of the Manchester theatre and music hall area, and this in professional circles is held to be an almost fatal obstacle; then it would be wellnigh impossible to exclude the clangour of city traffic in this, its main artery; thirdly, there is a strong moral case for carrying out the bargain made at the time of the Infirmary removal that the site thus vacated should be used for an Art Gallery, and this Manchester undoubtedly needs. But on these points Sir Thomas would appear to have an open mind, and his proposition will go to the City Council rather as a general one. Until the City Council has the matter formally before it for consideration, public discussion cannot be very profitable, and only in the December issue can I convey any idea of the drift of opinion.

To the question of 'Why does he go to Manchester rather than (say) to the Metropolis?' the reply would be that within a radius of thirty miles from Manchester you have the greatest accumulation of workers in the world; that for generations past the love of music has been one of the great ingrained characteristics of the district—John Wesley long ago testified to this; that in this area music has probably a securer grip upon the regular life of the community than anywhere else in Britain. This feeling finds its most conspicuous expression in the amount and quality of music of all sorts available in Manchester, which has come to be regarded as a musical centre of this area quite as much as a commercial one. In a very real sense it is the hub of many forms of social and commercial life; nor must its remarkable accessibility be overlooked, even in these days of restricted locomotion. Manchester's fame in music matters dates back a long time. In 1777 it was the scene of a very early (if not the first) musical festival, and at that held in 1836 Malibran finished her career so tragically. At the great Art Treasures Exhibition of 1857, people realised that Manchester was a centre of considerable artistic discernment, and the Hallé Orchestra dates from that time though its founder had visited us in 1848. For sixty years this Orchestra in one way or another has been maintained, and has not only played in the City, but spread its fertilising influences far and wide in Lancashire and Yorkshire. Nor must we overlook all the literary and critical influences which have been at work in that period moulding successive generations of public opinion: Mr. George Freemantle, Mr. A. Jarrett, Mr. James Mills (a trinity of critics in the 'sixties and 'eighties); also Mr. E. J. Broadfield (later the chairman of the Hallé executive). In the 'nineties came the still more powerful influence of Arthur Johnstone, and after him Ernest Newman. These, and a fine succession of orchestral conductors and enterprising impresarios, have all contributed much to prepare the ground. There now exists both an extensive and constantly growing appreciative public and a large and efficiently managed orchestra. These two essentials may exist elsewhere, but hardly to the same degree. One thing is certain, that if Sir Thomas Beecham (Lancastrian though he be) thought there was to be found in the Midlands or still further North a field that offered prospects of a finer and better harvest for the operatic seed shortly to be sowed, he would not risk his first

crop here. But it is of the essence of his scheme to establish later similar centres elsewhere, and eventually to link them up and thus fulfil the 'national' part of the project. Somewhere the Manchester authorities will find a suitable site, one may hazard such an opinion in advance; the crucial points are more likely to be found in the question of ultimate control, when the probationary period under Sir Thomas's direct guidance has been completed and the time appears ripe for the concern to be transferred to some local authority. Critical discussion is sure to centre round two important details: (1) the degree of probability that the opera-loving tendencies so manifest to-day are likely to endure; (2) the most desirable form and extent of municipal control when the time arrives for this to be undertaken.

The establishment of the opera-house with its attendant smaller concert-hall and foyer will not only make it the rallying point of Manchester's general artistic life, but in a more popular sense will advance the cause of increased sociability in our various music-loving communities. It needs no great amount of prophetic vision to see the College of Music here with Sir Thomas Beecham actively identified with its management (as was foreshadowed in his speech at the annual Hallé Society meeting), helping to make Manchester a regular operatic 'nursery' from which trained young singers and players can pass directly into the profession. The Royal Manchester College of Music is linked up with the life of the University, so that the coming of opera should prove a valuable aid in the co-ordination of many matters affecting the higher welfare of the citizens not alone of Manchester but of South Lancashire.

'THE THEORY OF HARMONY.'

DR. SHIRLAW ON MR. CLUTSAM'S CRITICISM.

In the September and October issues of the *Musical Times* Mr. Clutsam has examined at some length my work on 'The Theory of Harmony.' Anything that Mr. Clutsam has to tell us with regard to harmony and its theory is welcomed by all who take an interest in the subject. It is true that Mr. Clutsam's views on the nature of harmony are in no a few essential particulars opposed to my own. This, however, has not prevented him from making some generous references to the work, which he evidently considers to be deserving of recognition from the serious musician, and as a not wholly futile attempt to advance our knowledge of a difficult subject. For this I am sincerely grateful. At the same time, he is of opinion that the work has several defects. This is quite possible. Art is long, and although we are all travelling, let us hope, on the way to perfection, none of us has yet arrived there.

The defects pointed out by Mr. Clutsam are of a somewhat serious kind. It is true that they concern matters nearly all of which are exhaustively, and, I had hoped, adequately dealt with in my work. But from my treatment of these matters, some of which are related to the central problems of harmonic science, Mr. Clutsam has derived little satisfaction. He is frankly disappointed. Any lingering doubts which musicians might still entertain regarding the theoretical value and significance of the scale line as the principle or source of harmony have not been dissipated. On the contrary, the perplexities of the adherents of the scale-line theory have been increased rather than diminished, and it is evident that Mr. Clutsam is seriously perturbed by the theoretical considerations which I have advanced in the course of my work.

He consoles himself, however, with the reflection that 'the theorist has never counted as a force in musical history.' But this is not because musicians have gone on their way heedless of theorists, for, Mr. Clutsam also tells us, the musical theorist in the course of his baneful career has succeeded in 'confusing issues and staying progress to a degree that is not yet thoroughly recognised and appreciated.' The theorist, therefore, has really been a force in musical history, although unfortunately his influence has been for evil. Is it impossible for the theorist ever to become an influence for good? Mr. Clutsam can offer no grounds for hope. The evil wrought by the theorist, he proceeds, is owing to 'his natural but misplaced endeavour to keep his own particular significance to the fore.' This is a hard saying. All theorists and musicians are not of the pushful variety. Besides, is not

Mr. Clutsam the author of not a few interesting articles on the subject of harmony and its theory? Who among us would dream for a moment of accusing Mr. Clutsam of having written there articles merely in order 'to keep his own particular significance to the fore'? But perhaps Mr. Clutsam would resent being described as a musical theorist.

The truth is that theory and practice are accustomed to go, as they have always gone, hand in hand, and, in the nature of things, they cannot be separated. One might affirm that every musician is his own theorist in the same sense as every man is his own philosopher. He cannot help himself. The theory may be good or bad, but it is still a theory. And of course Mr. Clutsam is also a theorist, in spite of himself.

For example, he has a theory that Fétis was 'a man with a very open mind on all things musical,' principally because he 'claimed tonality as the fundamental law of music and all harmony, and objected to theorists calling to their aid mathematical and acoustical phenomena.' Further, he 'not unreasonably concluded that modern harmony, that is, of his own time, arose from casual and chance causes, and considered the entire harmonic system determined by the scale. Practically,' Mr. Clutsam proceeds, 'his conclusion is worthy of the fullest and perhaps the only consideration, as one that adapts itself completely to modern circumstances and requirements.' The position here taken up by Mr. Clutsam is quite straightforward and intelligible. But unfortunately he refuses to let well alone, as is evident from his remarks on the system of Catel which immediately follow. Catel professed to derive from the harmonic series the chord *c-e-g-bb-d*, or, if it be supposed that the fundamental sound is *g*, the chord *g-b-d-f-a*. This he called the chord of the Ninth on the Dominant, and took no account of the fact that the sounds *f* and *a* are not at all the sounds which correspond with the fourth and sixth degrees of the C major scale, or that his fundamental sound was the dominant which is everywhere known as the fifth of the tonic, and determined by the tonic. From the 'Dominant chord of Nature' he obtained the principal chords necessary for his system. All other chords arose by means of chromatic alteration and so forth of the 'natural' and 'fundamental' chords derived from the 'Dominant chord of Nature.' Of this system of Catel Mr. Clutsam remarks: 'Although Dr. Shirlaw finds nothing of science or theory in it, and obviously deprecates the idea, Catel really seems to have hit upon a system that was full of promise for development. Composers adopted it instinctively, and have been doing so up to the present moment; but unfortunately theorists,' &c., &c. Now it is possible, with some show of reason, to adhere to one or the other of the two systems which have just been described, but it is quite impossible to understand how any one can accept, at one and the same time, as Mr. Clutsam does, two such absolutely opposed and contradictory theories. To preserve 'an open mind on all things musical' is the desire of every musician; but does not Mr. Clutsam here carry the virtue of open-mindedness a little too far?

That history repeats itself is a commonplace. Fétis, the great exponent of the doctrine of tonality—a doctrine which, however, he did not himself understand, and was unable to explain—was of opinion that tonality was the result of the order or arrangement of the sounds of the scale. It was the scale which determined harmony. But what then determined the order of the sounds of the scale? Fétis had not the courage to maintain that this was the result of 'casual or chance causes.' He therefore explained the scale and the order of its sounds as determined by harmony, and chiefly the chord of the dominant seventh. Everything was now quite clear. It was the order of the scale-sounds which determined harmony, and it was harmony which determined the order of the scale-sounds. As if to emphasise still further his open-mindedness on all things musical, Fétis, who consistently scoffed at all theorists who considered harmony to be connected with any natural principle, or to have any basis except a metaphysical one, explained this dominant seventh chord as the 'natural' chord of the seventh; it was a 'natural' chord because it was derived from the 1st, 3rd, 5th, and 7th sounds of the harmonic series. These are plain facts, which the probable incredulous reader may verify for himself. Some, it is true, have failed to perceive anything extraordinary in such an acrobatic display.

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Ex. 3.

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Mr. Clutsam proceeds much in the same way when he tells us that 'any theory based on the acoustical accuracy of intervals, when practice has adopted, for once and always, the adjustment of temperament,' is an absurdity, and in the next paragraph is of opinion that natural laws not only justify the harmonies of major triads, but even that 'they go further, perhaps, in the harmonic series with the establishment of a dominant seventh and ninth by resultant sounds, each ringing approximately true to the ear.'

In an article on the harmony of Scriabin* Mr. Clutsam has shown us how from the following chord :



EX. 1.

Scriabin evolves the scale :



EX. 2.

That the scale is here derived from the chord must be regarded as an exception to the general order of things harmonic, for, as we have seen, Mr. Clutsam is of opinion that it is not harmony which determines the scale, but the scale, harmony. Further, Scriabin's chord has its real origin in the following 'series of notes that are produced from a fundamental tone by vibratory impulse' :



EX. 3.

Again, it must be the exceptional nature of this scale-chord—or is it the chord-scale?—which accounts for its derivation from the harmonic series, for Mr. Clutsam has informed us that harmony arises from 'casual or chance causes': certainly not from any natural phenomenon. In the same article he presents to us a whole-tone scale of Debussy :



EX. 4.

The interval $g\sharp-a$ must be regarded, not as a diminished third, but as a tone; for in tempered intonation $g\sharp$ is really the same as a , and the one may be substituted for the other! It is true, Mr. Clutsam remarks, that several of the sounds thus produced are out of tune; but these sounds 'must perforce take refuge in our tempered scale.' So that matters are now properly adjusted, and the sounds which are out of tune may take refuge in a scale that is also out of tune. Certainly things seem to have come to such a pass that refuge must be sought somewhere!

Truly the application of the new psychology to the problems connected with harmonic science is productive of some curious results. The theory that the order of the sounds of the scale explains harmony—say, the chord of the dominant seventh—while again it is the chord of the dominant seventh that explains the order of the sounds of the scale, has at least one merit, that of simplicity. But it is to be feared that the simplicity of the theory is far surpassed by the simplicity of the theorist.

I crave the indulgence of the reader for dwelling so long on such matters. But it has been necessary to do so, for the head and front of my offending, according to Mr. Clutsam, is my obstinate refusal to recognize that the scale-line is the real principle and source of harmony.

Another means besides the scale-lines of simplifying theory, and arriving at a truer conception of the nature of harmony, according to Mr. Clutsam, is that of the 'chromatic alteration of chords.' According to

this theory, in the following chord succession in C major (given by Fétis) $f-c-a^{\sharp}-a^{\flat}-f^{\sharp}-c^{\sharp}-a^{\flat}-a^{\sharp}-f^{\flat}-c^{\flat}-a^{\sharp}-a^{\flat}$, the second chord is merely a 'chromatic alteration' of the first, is derived from the first, and explained by it. Of course anyone with an ear for music would at once tell us that the second chord is quite a different chord, and, as compared with the first, has quite a different harmonic significance. It certainly cannot be 'explained' by means of the first. Much bad theory has been evolved at the keyboard, but in this case it is possible to derive help even from the pianoforte. On the pianoforte, of course, we find that there are separate sets of strings for f and f^{\sharp} , and that in proceeding from f to f^{\sharp} the f string does not become 'chromatically altered.'

With regard to the chord of the Augmented Sixth, it is evident that Mr. Clutsam is unable to find a satisfactory explanation of this chord, not even in one of the many theorists whom he considers to 'have been within an ace of establishing a practical system.' Of the chord $f-a-c-a^{\sharp}$ he remarks: 'This combination could, if I understand Dr. Shirlaw aright, take g , g^{\sharp} and e as root basis,' to which the reply is, that Mr. Clutsam certainly does not understand me aright, and that nothing I have said affords the slightest justification for such a statement. But in my work I present Mr. Clutsam with an 'explanation' of this chord. I remark that it appears to have escaped the attention of Helmholtz, and other theorists who identify the chord of the dominant seventh with the 1st, 3rd, 5th, and 7th sounds of the harmonic series, that the ratio of the augmented sixth $f-a^{\sharp}$ approximates more nearly to the ratio of the natural seventh than does the minor seventh $g-f = 9:16$ (C major). The respective ratios are :

Natural seventh	4 : 7 = 128 : 224
Augmented sixth	= 128 : 225
Minor seventh	9 : 16 = 126 : 224

While the difference between the augmented sixth and natural seventh is represented by the extremely small interval 224 : 225, the difference between the minor seventh $g-f$ and the natural seventh is that of the much larger interval 63:64, an interval larger than the syntonic comma (80 : 81). It would be much more reasonable, therefore, to identify the chord of the augmented sixth with the natural seventh, rather than with the chord of the dominant seventh, as does Helmholtz. The origin of the chord is now clear: it consists of the 1st, 3rd, 5th, and 7th sounds of the harmonic series, and Mr. Clutsam should find no difficulty in substituting e for a^{\sharp} . This of course is not the true explanation of the chord. But those who are familiar with Mr. Clutsam's views on harmony will find it impossible to understand why he should refuse to accept it. Why strain at a gnat and swallow a camel? Little wonder that Mr. Clutsam should be apprehensive lest the theorist should become 'a force in musical history,' and should dilate on his capacity for 'confusing issues and staying progress.'

Mr. Clutsam is disappointed that I have not dealt with modern writers on harmony,—that is, of the last few years. But of Schönberg's work on harmony he states, quite rightly, that it presents nothing essentially new. Indeed, of those who admire much in Schönberg's music there may be found not a few who regret that his book on harmony should ever have been written. But speaking generally, it is necessary above all that writers on harmony should make themselves acquainted with the nature of the problems which confront the science of harmony. This requires time, reflection, and patient investigation, as well as careful examination of the scores of the great masters. How often we meet with writers who have taken neither the time nor the trouble to think out their own statements.

I would gladly have followed the course I have adopted in my work, and avoided this little digression into the ways of exponents of 'modern' harmony, but Mr. Clutsam's remarks seemed to call for a reply.

Mr. Clutsam, to whom we submitted a proof of Dr. Shirlaw's comment, says :

I do not yet understand whether Dr. Shirlaw finds that 'The scale-line is the real principle and source of harmony' or whether the derivation lies in some other direction. But, in any case, I have neither grievance nor prejudice in the

* *Musical Times*, March, July, and August, 1913.

† The f is always very flat, theoretically.

matter. Theoretically and scientifically, I suppose, harmony can be explained, with sufficient complication of exposition, from several points of view. Personally, I do not pose as a theorist, and am only concerned with matters of fact that do not suffer argument. I still cannot agree that theory and practice go hand in hand in musical matters. They are widely divergent in essentials. For this reason, I would not be drawn into a discussion of ratios with Dr. Shirlaw, who might easily see why, if he does me the honour to read the articles I commence in the current number of the *Musical Times*, wherein they will never be mentioned.

'THE SPIRIT OF ENGLAND.'

Mr. Ernest Newman writes as follows in the *Birmingham Daily Post* (October 5):

Elgar and his publishers paid Birmingham and Mr. Appleby Matthews a great compliment in allowing the one to hear and the other to give the first performance in England of 'The Fourth of August'—the first in order of the three works that together make up 'The Spirit of England,' but the last to be published. As the 'Carillon' was also given at last night's concert, we had Elgar's full contribution to the emotional history of these tense and mournful times. Now that 'The Spirit of England' is complete, the composer's good judgment in making the work a triptych is apparent. The first and third movements have a good deal in common, with just enough difference to throw the main weight of feeling at the end—the climax of 'For the Fallen,' indeed, is still more overwhelming now—while the subtlety of the quite different mood of 'To Women,' with which work all previous performances have had to begin, becomes infinitely more telling after the towering glories and solemnities of 'The Fourth of August,' and is in turn a *reculer pour mieux sauter* for the great Finale. The whole work, one ventures to think, will long outlive the occasion that gave it birth. Moving as it is in one's own home, each public performance of it makes it clearer that its proper place is the concert-room; that is to say, more than one passage that on the pianoforte sounds almost dangerously familiar proves, in performance, to be familiar in just the right way. This was especially noticeable last night in 'The Fourth of August': in the orchestra and the chorus some of the passages that seem in the pianoforte score to be of not quite the same distinction as the rest had a blinding dramatic vividness. Elgar's confidence in Mr. Matthews was not misplaced. Those of us with a knowledge of all the musical centres can say that nowhere else in England could last night's performance have been bettered. Mr. Matthews, who had shown his unique gifts as a choral trainer by an almost flawlessly beautiful performance of three of Elgar's best part-songs, and his relative inexperience with the orchestra by a safe but hardly inspired reading of the Mozart Serenade, found, in the great work of the evening, that the sheer poetry of the music endowed him not only with a choral but with an orchestral technique that enabled him to get all the effects he wanted. The work has never before reached such heights of pride and pathos. Miss Buckman was seemingly moved rather too deeply to have complete command of her voice, but she made a noble centre figure for the music. If we could be sure of getting—and it ought to be possible by plenty of rehearsal—the same fine nuancing of chorus and orchestra on a large scale as on that of last night, the ideal performance of the work, after the war, would be an open-air one, with a thousand or more of singers and players, and with the solo part sung by some twenty or fifty sopranos. Under these conditions the people would realise that Elgar has expressed the enduring emotions of the war better than anyone else has done or can hope to do either in music or in poetry. The general idiom of 'The Spirit of England' is just that idealised common speech of the feelings that a truly national work demands. The simplest soul would find itself at home in it; and there could be no better celebration of peace than a performance of it on a truly communal scale.

London Concerts.

ÆOLIAN HALL.

On October 6, Mr. Mark Hambourg began a series of five 'Afternoons of Pianoforte Masterpieces' with selections from Beethoven's works. The Sonata in C minor (Op. 111) was the chief item, and it received a specially virile interpretation. The Sonatas Op. 31, No. 3, and Op. 101, in A major, were also played with characteristic high colour. October 20 (the second recital) was devoted to Schumann. On November 3, a Chopin programme, and December 1, an 'Anglo-Russian' programme, will be given.

Miss Olga Haley gave another recital on October 12. This time the programme consisted of British songs. Parry, Stanford, Cyril Scott, Easthope Martin, Percy Colson, Montague Phillips, Roger Quilter, were amongst the composers represented. Miss Haley has established her reputation as a versatile interpreter. Miss Joan Willis contributed violoncello solos, which were admirably played.

The London String Quartet began its tenth series of concerts on October 19. The Debussy Quartet was once again brought forward, and a new prize Folk-song Fantasy by H. Waldo Warner was a welcome novelty. As with all the recent works of this composer, there is ample evidence of ingenuity and fluency to interest the musician.

Madame Kirkby Lunn gave a vocal recital on October 18. French and English songs made up her excellent programme. 'La Lettre' (Moret), 'D'Anne jouant de l'épinière' (Ravel), 'Armez-vous d'un noble courage' (Gluck), and 'Les Cloches' (Debussy) were notable French items. Percy Pitt, Roger Quilter, Frank Bridge, C. Lidgey ('The wind on the world'), and Alfred Mallinson ('A blood-red ring' and 'Snowflakes,' both fine songs) were British composers represented. The interpretations were full of fine art.

THE CHAPPELL BALLAD CONCERTS: QUEEN'S HALL.

As we have pointed out, these concerts have of late acquired much more interest for musicians than they formerly possessed. The addition of the light orchestra—about forty-five players selected from the New Queen's Hall Orchestra, under the able direction of Mr. Alick Maclean—is enthusiastically welcomed. One can always reckon at these concerts on hearing some of the most accomplished vocalists in our midst. In fact they are so clever that they make tolerable even an ordinary drawing-room ballad. One gets occupied with listening to the manner rather than the matter of the performance. But this is not to say that the vocal programmes are made up of this type of music. For instance, at the opening concert on October 13, Madame d'Alvarez sang in her grand style the aria, 'Voce di Donna' (from 'La Gioconda'), and Miss Haley sang Santuzza's song from 'Cavalleria.' The other singers included Miss Margaret Balfour, Miss Olive Sturges, Mr. David Ellis, Mr. Fraser Gange, and Mr. Ben Davies, and to all this was added pianoforte solos played by Moiseiwitsch.

ROYAL ALBERT HALL.

Madame Clara Butt drew a great audience to her vocal recital given at the Albert Hall on September 29. She is perhaps the only singer who can venture to calculate on filling this large auditorium, and whose voice is full and rich enough to be well heard in all its vast spaces. The programme brought forward was a varied one, and included many British songs. Miss Adela Verne greatly added to the attractiveness of the concert by her charming pianoforte-playing.

The London Ballad Concerts at the Royal Albert Hall made a beginning on October 6. Miss Phyllis Lett, Mr. Herbert Cave, Mr. Harry Dearth, Miss Flora Woodman, Miss Carrie Tubb, Miss Jeanne Argue, Mr. Arthur Jordan, and Mr. Ivor Foster were the singers; Miss Sybil Eaton played the violin, Mr. T. Mavon Ibbs the organ, and Mr. S. Liddle and Mr. Harold Samuel played the accompaniments. The new music included a much applauded ballad 'All souls' night,' by C. Lee Williams, and an artistic song by M. Gustave Ferran, 'The rainbow of love.'

(Continued on page 512.)

Tell me where is Fancy bred.

November 1, 1917.

FOUR-PART SONG.

Words from "Merchant of Venice."
SHAKESPEARE.

Composed by JOHN POINTER, Op. 21, No. 2.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato.

SOPRANO. *mp* Tell me where is Fan - cy bred, Or in the heart, or

ALTO. *mp* Tell me where is Fan - - cy bred, Or in the heart, or

TENOR. *mp* Tell me where is Fan - - cy bred, Or in the heart, or

BASS. *mp* Tell . . me where is Fan-cy bred, . . Or in the heart, or

ACCOMP. *Allegro moderato. ♩ = 108.*
mp (For practice only.)

cres.

in the head? How be - got, how nou - rish - ed? Re -

cres.

in . . the head? . . How be - got, how nou - rish - ed? Re -

cres.

in the head? . . How be - got, how nou - rish - ed? . .

cres.

in the head? . . How be - got, how nou - rish - ed? . .

cres.

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First system of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "ply, re - ply. . . . It is en - gen - dered". The music includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The tempo is marked *Andante*.

Second system of the musical score. The lyrics are: "in the eyes; With ga - zing fed; And Fan - - - cy dies". The music includes tempo markings: *poco rit.* (poco ritardando) and *a tempo*. The piano part includes a *p* (piano) marking. The tempo is marked *Andante*.

Third system of the musical score. The lyrics are: "In the cra - dle where it lies: Let us all ring". The music includes a *cres.* (crescendo) marking. The tempo is marked *Andante*.

TELL ME WHERE IS FANCY BRED.

November 1, 1917.

Fan - cy's knell; . . I'll be - gin it, — Ding, dong, bell, . .

Fan - cy's knell; . . I'll be - gin it, — Ding, dong, bell, ding, dong,

ring, Fan - cy's knell; Ding, dong, ding, dong, ding, dong, bell,

ring Fan - cy's knell; Ding, dong, bell, ding, dong, bell,

dim. *rit.* *p a tempo.*
I'll be - gin it, — Ding, dong, bell. . . Ding, dong, ding, dong,
dim. *rit.* *a tempo.*
I'll be - gin it, — Ding, dong, bell, ding, dong. Ding, dong, ding, dong,
dim. *rit.* *p a tempo.*
ding, dong, ding, dong, ding, dong, bell. . . Ding, dong, ding, dong,
dim. *rit.* *a tempo.*
ding, dong, bell, ding, dong, ding, dong. Ding, dong, ding, dong,

p
bell, ding, dong, ding, dong, dong, bell, . . ding, dong,
bell, ding, dong, ding, dong, ding, dong, bell, . .
bell, ding, dong, ding, dong, ding, dong, bell, . .
dong, bell, . . ding, dong, bell, bell,

bell, ding, dong, bell, . . . ding, dong, bell, . . .

bell, ding, dong, bell, . . . ding, dong, bell, . . .

bell, ding, dong, bell, . . . ding, dong, bell, . . .

bell, ding, dong, ding, dong, ding, dong, ding, dong,

bell, ding, . . . dong, bell,

bell, ding, . . . dong, bell,

bell, ding, . . . dong, bell,

bell, ding, . . . dong, bell,

(Continued from page 506.)

WIGMORE HALL.

It was gratifying to find that a good audience assembled on October 13 to hear the first of the Beethoven Violin and Pianoforte Sonata concerts announced so bravely by Messrs. Sammons and Murdoch. The Sonatas Op. 12, in A, Op. 24, in F, and Op. 96, in G, were of course finely performed. The three other dates are October 27, November 10 and 24. The performances of the series include all ten of Beethoven's Violin Sonatas. The recitals are given at seven o'clock.

BENNO MOISEWITSCH'S SCHUMANN RECITALS.

Last season this great pianist gave special attention to Chopin. This time he had announced three recitals devoted entirely to the works of Schumann. On October 6 his programme included the *Fantaisie in C* (Op. 17), 'Kinderscenen' (Op. 15), 'Arabesque' (Op. 18), *Toccata* (Op. 7), and 'Faschingsschwank' (Op. 30); and on October 20 he played the Sonata in G minor (Op. 22), 'Papillons' (Op. 3), *Fantasiestücke* (Op. 12), and *Etudes Symphoniques* (Op. 13). It is difficult to single out any item for praise. It must be enough to say that his fascination of a highly discriminating audience was complete. His next recital will be given on the afternoon of November 3 (at Wigmore Hall), and the programme will include the Sonata in F sharp minor (Op. 11), 'Davidbündler' (Op. 6), 'Kreisleriana' (Op. 16), and 'Carneval' (Op. 9).

THE ETTLINGER OPERATIC SCHOOL.

This useful institution began its fourth season recently, and the first performance of the series was given at 60, Paddington Street, on October 12. The famous 'Rigoletto' Quartet was sung by four students, and George Paston's comedy 'Tilda's New Hat' was acted.

QUEEN'S HALL PROMENADE CONCERTS.

Notwithstanding difficulties created by raid-week, the concerts were given regularly every afternoon or evening. The audiences were irregular as to numbers, but on the whole the attendances may be described as satisfactory in view of the circumstances. On one of the most threatening raid evenings the first concert-performance of Norman O'Neill's *Swinburne Ballet 'Before Dawn'* was given under the baton of the composer. The ladies of the Oriana Madrigal Society, with Miss Miriam Lewes as reciter, assisted. Mr. O'Neill always writes music that interests the musician. In this ballet music he again shows his imaginativeness and command of orchestral technique. But the general effect suffered by its divorce from stage representation, for which it is intended. Inasmuch as the audience was held up for an hour or two by the raid, Mr. Wilfrid James, the bassoonist of the Orchestra, showed his unique skill and his sense of humour by playing as an encore 'We won't go home till morning,' with variations.

Other British music produced has included Percy Buck's 'Croon' for orchestra, which exhibited the composer's abilities through a medium he does not often employ, and Dora Bright's 'Suite Bretonne,' which, based as it is on folk-songs of Brittany and treated very daintily and expressively, was found very acceptable. An orchestral Suite, 'The Jolly Roger,' by a young Australian, Mr. Howard Carr (who conducted), won a considerable success. Mr. Carr has caught the right orchestral touch for such a theme. The audience gave the composer the hearty reception he fully deserved.

An overture by Vassily Zolotariev (or, as Mr. Nathan has it in his article on Russian spelling on another page, Zolotarév) was a Russian novelty. It is entitled 'Fête Villageoise,' and is undoubtedly a work of striking merit. One of its most considerable virtues is its lucidity, and another is its attractive picturesqueness. The career of this composer is outlined in our September issue, page 418. His name will, after this experience of his work, doubtless soon become more familiar to us than it has been. Charles Martin Loeffler, the Alsatian violinist and composer, was favourably represented by his 'Pagan Poem,' which was produced for the first time in this country on October 11. It is programme music based on a passage in the Eighth Eclogue of Virgil. We need not quote the passage, because probably not half-a-dozen of the audience cared two straws about the poetic basis. They

were content to listen to the music, and probably to frame their own programme. The work, for all its merits, is an unequal one. Here and there it degenerates into commonplace. A composition for strings by Selma Palmgren must be placed in a higher category of merit. It is entitled 'A Finnish Lullaby.' It is simple, concise, and tenderly charming, and moreover the Orchestra, under Sir Henry Wood, was at its best. At the same concert, Mr. Albert Sammons played with rare artistry a Mozart Violin Concerto in G. Another British work was a feature of a later concert. This was a Phantasy for violin and orchestra by Montague Phillips, who is one of the most industrious composers in our midst. The new piece exhibited will undoubtedly add to the reputation of its composer. The earlier section is written in a somewhat sombre vein, but later and to the end there is much brightness and more melodious appeal. Mr. Arthur Beckwith played the solo part *con amore*. The composer conducted, and was no doubt well satisfied with the reception of his creation.

Ravel's 'Valse Nobles et Sentimentales' splendidly represented modern French music. Their rhythm alone fills the soul, but the tonal appeal is also great.

The last concert was given on October 20. The series began on August 25. It has brought forward a marvellous programme of old and new music.

We much regret to hear that Miss Louise Dale has had a severe break-down in health, and will have to rest for at least two months. Her many friends and admirers will hope that she will be sufficiently recovered by the New Year to appear at the first Queen's Hall Symphony Concert and at Messrs. Chappell's Ballad Concerts after Christmas. Miss Dale is excelled by no one in the clean finish and beauty of her vocalisation and the naturalness of her interpretations of light and dainty music.

The Saturday Symphony Concerts of the New Queen's Hall Orchestra began on October 20. We hold over a notice. The other concerts before Christmas will be given on November 3, 17, and December 1. It is notable that a substantial reduction has been made in the prices of reserved seats.

THE COMING SEASON.

(See the first list, pp. 459-60, October.)

LONDON.

Oriana Madrigal Society (Mr. Charles Kennedy Scott).—Three concerts. New active members are wanted. Practices held at Leighton House on Mondays (Ladies 5.15 to 6.45; Gentlemen, 5.45 to 7.15). Address the Hon. Sec., Leighton House, 12, Holland Park Road, W.14.

South Place Sunday Popular Concerts.—Chamber music. Every Sunday, at 4 p.m. The artists who perform here are all of the best. Admission free. A collection is made. Reserved seats for half-season, three shillings.

PROVINCIAL.

Aberdeen.—Choral Union (Mr. A. Collingwood).—The Spirit of England, Messiah, Hiawatha (complete). We note that Mr. Collingwood on the occasion of the first rehearsal on September 26 gave a short lecture on Elgar's work. This excellent plan of dealing with new works might with advantage be generally followed.

Dumfries.—Select Orchestra (Mr. William J. Stark). Five concerts. Two chamber concerts with the Cathedral Quartet, three orchestral concerts. Vocalists: Miss Margaret Balfour, Miss Daisy Kennedy, Mr. Gervase Elwes, and Mr. Henry Brearley.

Halifax.—Madrigal Society (Mr. Shepley). Two concerts at which, besides the choir, Madame Edna Thornton, Mr. Herbert Brown, and Mr. Arthur Payne (violin) will appear.

Huddersfield.—Glee and Madrigal Society (Mr. C. H. Moody). Parry's Chivalry of the Sea, G. von Holst's Choral Hymn from the Rig Veda (first series), Madrigals.

Sir George Henschel's Mass, a performance of which was recorded in the *Musical Times* last year, is in the hands of the publishers. It will have Anglican and Roman versions.

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BEECHAM OPERA SEASON AT DRURY LANE.

Since we last wrote the following operas have been given: 'Marriage of Figaro,' 'Aida,' 'Boris Godounov,' 'Samson and Delilah,' 'La Bohème,' 'Tristan,' 'Madame Butterfly,' 'Il Trovatore,' 'Louise,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Faust,' and 'Othello.' The audiences have often been very good, but during raid-week the attendance was materially affected. The performances have been evenly first-rate. 'Figaro' is a most entrancing representation. It is worthy of note that on September 24, when this opera had its first performance this season, the only too-audible bombardment by our own air-defences that went on did not interrupt the proceedings. Much credit is due to Miriam Licette (The Countess), for her bravery in singing most charmingly during the noisiest period. Désirée Ellinger (Susanna), Frederic Austin (The Count), Robert Radford (Dr. Bartolo), and Bessie Tyas (Cherubino) were fully adequate to the demands of their parts, and Frederick Rinalow (Figaro) was admirable. Sir Thomas Beecham conducted as though he was totally unaware of anything else than the opera. 'Aida' was given with Elsa Stralia in the title-part. In this exacting rôle she displayed dramatic power that her concert-singing had not suggested. If one may hint a small fault it is that she allows the expression of grief to become too lachrymose, especially when she employs *acciacatura* to give her feelings vent. The presentation was a gorgeous one. 'Tristan,' with Frank Mullings and Rosina Buckman in the leading parts, was another notable event. On this occasion the gun-fire was so obtrusive that the performance had to be suspended for about a quarter of an hour. Then it went on as though nothing had happened! 'La Bohème' shows off this company at its best. Jeanne Brola is a charming Mimi, Olive Townend a more than usually mischievous Musetta, and the Bohemians—Messrs. Millar, Austin, Powell Edwards, and Rinalow—have learnt to play up to one another very effectively. 'Faust,' with Mignon Nevada as Marguerite, attracted a large and enthusiastic audience. 'Il Trovatore' allowed Edna Thornton, Jeanne Brola (who, at two hours' notice, to her credit took the place of Rosina Buckman, who was suddenly indisposed), and Frank Mullings ample scope for the display of their vocalisation in conventional operatic style. 'Samson' afforded another opportunity for Edna Thornton to exhibit the great progress she has made in acting as well as in singing. One of the greatest of the performances of the whole series was that of 'Boris Godounov' on September 27. Here Robert Radford as the Tsar was magnificent both as to voice and intensity of dramatic expression. 'Othello' again served to show the powers of another of the finest performers of the company, Frank Mullings. On this occasion Mignon Nevada was Desdemona and Frederic Austin was Iago.

At the time we are writing no notice has been issued as to the duration of the season. It is much to be hoped that Sir Thomas will see his way to continue for many weeks more.

WAR EMERGENCY ENTERTAINMENTS UNDER

MR. ISIDORE DE LARA.

STEINWAY HALL.

At the concert given on October 10 the strong feature was a new Violin Sonata by Joseph Holbrooke. Here the composer was at his best: the music may almost be said to be overflowing with milk and honey. There is a future surely for this excellent specimen of Holbrooke's gifts. Mr. John Saunders was the violinist and Mr. R. H. Walthew the pianist.

At the eight-hundredth concert, given on October 18, the most important item was a Suite for String Quartet (christened 'Lady Audley's Suite' by the composer), by Herbert Howells, who is one of the rising lights of the Royal College of Music. We have heard a fair quantity of Mr. Howells's music, and are inclined to rate this Suite as the best work of his that has come before us. It is full of fine flights of fancy and of gracefulness. It was admirably played by the British String Quartet (Messrs. W. H. Reed, C. J. Woodhouse, H. Waldo Warner, and Patterson Parker). We hope later on to have more to say on the piece. Songs by

D. Millar Craig, two violin pieces by Lance-Corporal W. McNaught (well played by Mr. Reed), and performances by the Prima Donna Choir (the most successful of which were Colin Taylor's 'Slumber songs of the Madonna'), were other items.

ROYAL PHILHARMONIC SOCIETY.

The first of the concerts of this Society's 105th season will take place on Monday, November 12. Six concerts will be given in this series, and Sir Thomas Beecham will be the conductor.

TRINITY COLLEGE OF MUSIC.

Mr. Joseph Ivimey (conductor of the Strolling Players Amateur Orchestral Society) has been appointed Professor of the Violin and Conductor of the Orchestra at Trinity College of Music, Mandeville Place, W. 1.

Musical Notes from Abroad.

MILAN.

Contradictory rumours have been circulated recently in respect of the Scala usual winter season of opera. Local report stated that the theatre was to remain closed. Then it was said that the Viscount Modrone, the actual manager, had ceded it to an operatic impresario who would undertake to produce opera performances of Scalegio standard. There has been so far no official confirmation that such a concession has been made. The principal cause of the closing of the theatre is said to have been the stoppage of the circulation of private motor cars, which up to the present had enjoyed the maximum liberty. The decree came into force from October 1. The aristocracy—practically the backbone of the Scala seasons—had not even equine means of locomotion to fall back upon, as first-class carriage horses are scarce, seeing that they were chiefly imported from the British Isles in pre-war times and are now unobtainable.

In the meantime the Dal Verme season is progressing with rapid strides, absorbing the undivided attention of Milan opera-goers. The intelligent selection of operas and artists and the fine weather invite outdoor movement, with the result that the Dal Verme is playing to full houses. This important theatre opened its season of opera on September 15 with 'Aida.' Signorina Besanzoni, a magnificent mezzo-soprano who has rapidly become famous through the beauty of her vocal organ and general interpretation, was Amneris. Señor Famadas, a coming Spanish tenor, was Radamès. This artist has a very fine voice of true tenor quality. Up to A flat it is perfect in every sense; the top notes above this are inclined to be rather wooden—but he is a fine singer with a handsome stage presence. Madame Poli-Randcio (no relation to Signor Poli the impresario) is a little woman with a big voice. She was really excellent as Aida; she also knows how to cater for the public taste in the matter of vocal effects. Signor Viglione Borghese, considered the most potent baritone in Italian art, was the dashing warrior Amonasro (Signor Montanelli is now singing the part). Signor Leopoldo Mugnone conducted sitting down, nevertheless his usual fiery enthusiasm was not lacking. What a conductor the man still is! How he knows his musicians, and how they know him and his requirements! He controls them with extraordinary feeling and refinement: the divers expressions of his mobile face are worth watching. With one abrupt movement of his right arm his orchestral machine is set throbbing under him stupendously; with an elegant wave of his left hand, the sonority fades to a mere pin-point of gentleness.

The next item on the programme was 'La Favorita,' which had already been represented several times, meeting with no small measure of success. The part of Favorita was borne by Signorina Besanzoni. Excellent as the King was Señor Augusto Ordóñez, a Spanish baritone. At the present moment there is a veritable penetration into Italian theatres of Spanish singers, owing to the dearth of the native element which has been drawn off for military service. The part of Fernando was sung by Signor Dino Borgioli, a new tenor. He has a light voice of the purest quality, but one can hardly conceive a specially directive mind behind it.

Evidently he is relying more on the natural resources of his voice, and has relinquished the drudgery of vocal studies which require to be 'mixed with brains.' It is a great pity that young singers in the possession of beautiful natural voices have not the patience and perseverance, nor sufficient ideality, to devote the years necessary to the serious education of the voice. However, he received a flattering ovation, and had to repeat 'Spinto gentil.' This constituted a dual success, inasmuch as it is contrary to Dal Verme tradition ever to concede encores. Provided he does not drift, as the majority do nowadays, into singing dramatic rôles, we should hear more of this young tenor. The representative of the New York Metropolitan Opera House was present at the first performance of 'La Favorita' for the express purpose of hearing Signor Borgioli.

While on the subject of singers and singing, we have to chronicle a decided increment of foreign singers in Italy, and especially of Americans, whose artistic status is growing fast. To score continued successes in this country is not an easy matter: foreign talent especially is subjected to a very severe criticism. The Canadian tenor, Mr. Di Giovanni, has now made a fine reputation both as a singer and actor. Mr. Charles Hackett, the American tenor—perhaps with an Irish strain—was the chief topic of the Scala season last year. He has a tenor voice as pure as the Italian quality, masterfully educated, pronunciation perfect, acting very correct, if rather lacking in spontaneity at times and too studied. The extreme top notes are not perfect, but the centre is glorious. He is going to be a world-famous tenor one day (if he does not ruin his voice singing 'Aida,' as he is now doing in America, and other dramatic rôles). Then there is Mlle. Dianette Alvina, who is fast coming to the fore. She is considered to be the finest Santuzza in Italy: her voice is a dramatic soprano of very fine quality, well balanced, highly educated—the kind of voice that gets a decided grip of the music. Her pronunciation is flawless; her make-up and acting superb. Miss Alice Gentle is yet another American soprano who has attained success. She sang with Hackett in 'Mignon' at La Scala last year. There are other Americans now fighting their way on the Italian stage. It means very hard work for these foreigners to make progress over here; but it can be done by sheer determination. Good to see here would be some British singers—voices and brains are not lacking in England. Their chief stumbling blocks would be emission and pronunciation, which however can be acquired by hard study.

A MEMORABLE EVENING AT CORMONS.

For the first time since its liberation, Cormons, a town of about 9,000 inhabitants, situate in the Gorizia zone, opened its theatre doors in order to celebrate the National holiday, September 20, the date on which the Italian troops breached the city walls of Rome at Porta Pia, definitely overthrowing the Papal forces in the year 1870.

The theatre was crowded to overflowing with officers, soldiers, and civilians. General Capello, the famous commander of the Second Army Corps which lately took Monte Santo and adjacencies; General Radcliff, British Attaché at Italian headquarters, and other British and French officers were present. The artists were brought over from the 'Soldiers' theatre' established practically all along the front. Commandatore Marco Praga, the President of the Society of Authors which organized the representations for the soldiers, was amongst the audience. The evening opened with the stirring Royal Italian March, followed by the staid National Anthem and the inspiring 'Marseillaise.' Short comedies were recited by well-known actors and actresses. Act 3 of 'La Bohème' was sung by Gennaro de Tura and Granforte. Then there came the usual songs and duets, and fragments from the more popular operas.

THE CLOSING OF THE SOLDIERS' THEATRE.

The approaching winter and its coadjutants, rain, snow, and cold, have dictated the necessity for closing the 'Teatro del Soldato' up at the front. In fact, on September 30 the last performances were given, and till next Spring the soldiers will be deprived of what constituted their chief solace and diversion during the last two months. It is easy to picture the joy and expectation with which these open-air performances were looked forward to by the soldiers about to be relieved

of trench duty. There will, however, be no grumbling on their part because of this source of amusement being cut off; they will merely murmur *patientia* (patience), in which utterance is embodied the expression of the most abnormally developed trait in the naturally philosophical Italian mind.

The artists themselves had by now become brothers and sisters to these men whom destiny had singled out for participation in the bloody ordeal; for did they not hold on to them a fount of peace and goodwill, from which they could imbibe moral and physical restoration. Such artists were Alessandro Bonci, Elvira de Hidalgo, Gennaro Barni, Gennaro de Tura, Anna Gramegna, Adele Roessinger, Ida Bergamasco, Luigi Bolis, and practically all the stars of dramatic and vaudeville art.

During fifty days the number of performances amounted to 149, at which 138 artists of all kinds took part. During the last two weeks of the 'Soldiers' theatre,' as many as four performances a day were given in each of the theatres, and it is calculated that over 600,000 soldiers attended. The total expenditure incidental to the theatre has been met by the military authorities.

FIRST PERFORMANCE AT MILAN OF 'LA RONDINE.'

The first performance of Puccini's new opera 'La Rondine' (The Swallow) was given at the Dal Verme on October 1; To say 'operetta' would perhaps be a nearer approach to accuracy of statement, because both the libretto and the music have this trend to a very considerable extent. Admitted that Puccini is quite conscious of the quality of his new work, and has not attempted to cloak it under any defined disguise of seriousness from the point of view of opera, yet somehow one cannot reconcile Puccini, the Puccini, becoming an 'operettist' when we call forth visions of 'La Bohème' and 'La Tosca,' masterpieces of sentiment and dramaticism. Along these lines some dissatisfaction was openly expressed by the audience. Others were more inclined to pronounce themselves as favourably disposed towards the new Puccinian effort, taking it in the light of a novelty. There seemed to circulate the opinion that Puccini should, so to speak, never have lowered his pen to a work of this kind, and the local papers have censured it considerably. The truth of the matter is that the public were expecting more or less another 'La Bohème' or 'Butterfly,' and were disappointed. Hence the feeling that unpopularity may overtake it in time. However, the Puccini touch is felt throughout the whole work: the tricky, neatly-cut phrases appearing and reappearing with the tenacious insistence of the foison fly; the fluorescent melody of delicate construction, and its orchestral accompaniment without the usual contrapuntal intricacies. The master-hand is felt even during the periods of decided ennui which are not infrequently met with, caused undoubtedly by the insipidity of the libretto, the subject of which has been too much exploited and consequently become threadbare. It would be rather interesting to know what Puccini himself thinks of this his new work. He did not seem elated, notwithstanding the numerous calls before the curtain after each Act.

The woes of Magda and Ruggero are not sufficiently incisive to provoke lachrymal emotion such as those of Mimi and Rodolfo in 'La Bohème.' There is not the same pure atmosphere of sentiment because, whereas Mimi was a good little working girl, Magda is a true grisette, although she figures in the play as a refined traviata. There is a certain reminiscent similarity of 'La Bohème' also in part of the staging; and is it a mere coincidence that the names of the protagonists of both works begin with 'M' and 'R'? Was there an attempt to score a success by such poetic artifice? No detraction is meant; this is only supposition. But the fact remains that there would appear to be a well-defined attempt in certain directions to call up images of 'La Bohème,' and if in parts such attempt has not failed completely, the giant qualities of the latter do bubble up and swamp this inferior work—inferior from the Puccinian standpoint only.

Summing up, the general impression is that 'La Rondine' will not have a very long or happy flight; it is also possible that it will tire on the wing or get shot down.

The richly elaborate *mise en scène* was a very important factor in, shall we say, the ephemeral success of the evening Act 3, which took us to the shores of the beautiful Riviera was a masterpiece of scenic effect. Signor Poli, the

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indefatigable impresario of the Dal Verme, received congratulations on every hand for his splendid efforts in this direction. He surely must be most enthusiastic in his art. He is 'Poli the ubiquitous'; he is here, there, everywhere, superintending. Every performance comes under his keenest personal interest, critical in the minutest details.

The cast was good, and no complaint came from this quarter. It included Maria Farneti (Magda), Gennaro Barra (excellent indeed as Ruggero), Dominici (Prunier), Meneghel Del Monte (Lisetta), and Tisci Rubini (Rambaldo).

Maestro Mugnone conducted with his customary display of energy.

THE SIFAL AND LA SCALA.

That a project is afloat for the opening of La Scala to a season of opera is the latest definite news concerning this famous theatre. The initiative came from Count Luigi Broglio, and energetic support has been given by Signor Toscanini, on whom the duty of general-manager would fall. The movement has captivated the sympathies of many other influential personalities. Failing this year the usual management of the Scala by the Viscount Modrone for reasons already referred to, the dominant desire in musical circles is to see the doors open at least through a temporary management composed of the chief adherents to the movement. As a preliminary step a meeting has been convened for October 21, for the constitution of a new management.

On the other hand the Sifal (Società Italiana fra Artisti Lirici) has issued a circular bringing into special relief the damage which the divers categories of workers in the lyric theatre would suffer and the bad impression which would be created abroad—and perhaps exploited by the enemy—by reason of the absolute closing of La Scala this season; or any other season for the matter of that. The Sifal intends to become the centre of a vast movement calculated to bring the weighty influence of the Municipality, box-owners, public administrators, of the greater personalities in art, literature, journalism, and finance, to bear on every effort which they wish concentrated on the matter of opening La Scala to the regular season of opera. There is now very little doubt that it will be opened before long.

Milan, October, 1917.

E. HERBERT-CESARI.

[On page 467 of October issue, column 1, line 16, read Poli, not Foli; in note at foot of column read Mugnone, not Muquone.—ED., *J.T.*]

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society's season will not begin until November, but a preliminary gathering of its forces took place on October 5, when 'Elijah' was performed with the good object of raising funds for the Belfast Branch of the Sailors and Soldiers' Service Club. The prices were popular, and a very large audience filled the Ulster Hall. All the solo parts were taken by local artists, if one can include in that category some whose residence in the city may be more or less temporary, but two at least were local in the fullest sense. These were Miss Ella Kerr and Mrs. Francis Ward. Mr. R. M. Kent was the tenor, and the bass was Mr. Vincent Jones, the principal baritone of Durham Cathedral, who is on military duty at present in the North of Ireland. All the artists kindly gave their services freely, and their performances were of real excellence. The choir and orchestra—comprising as they did many new members—required the careful training which Mr. Godfrey Brown never grudges, and the result was a most creditable performance of the immortal work.

The regular season of the Philharmonic Society in the coming months will include several interesting works—many of them not performed before in Belfast. Among the number will be 'Kubla Khan,' by Coleridge-Taylor; 'We are the Music-makers' and 'The Fourth of August,' by Sir Edward Elgar; and 'The Fire Worshippers,' by Granville Bantock.

BOURNEMOUTH.

Despite the continuance of war conditions, a resumption of the customary Winter season activities has not been prevented. This beginning has just been made at the time of writing. The opening Symphony Concert was given before a large audience on October 11. To see Mr. Dan Godfrey once again presiding over his instrumentalists in the performance of great orchestral works, and with the knowledge that thus it will be for a period of seven months, was indeed a welcome spectacle as well as a matter for hearty congratulation.

The programme of this inaugural concert of the twenty-third series of Symphony Concerts consisted of Schubert's 'Unfinished' Symphony, Rimsky-Korsakov's Symphonic Suite, 'Scheherazade,' Glazounov's Violin Concerto, and a Triumphal March by the same composer, then performed for the first time in England. Several changes in the personnel of the Orchestra may have occasioned some anxiety as to the immediate destiny of the exacting 'Scheherazade' music. The test, however, was courageously overcome, an eminently satisfactory result being achieved. Meanwhile candour compels the admission that the first violins are in need of strengthening; the body of tone is not very considerable, the string passages too often being lost in *cutti* ensembles. Perhaps, however, this can be remedied, and the string department brought into line with the really excellent wood-wind and the very competent brass. It is always a pleasure to listen to Mr. Godfrey's reading of the mellifluous Schubert Symphony; refinement and unforced simplicity are its predominant traits, these being again to the fore on the occasion under notice. Miss Ivy Angove proved very much to the taste of her audience in the Concerto. This talented violinist has been heard here in this same work previously, but on October 11 her clever playing was incontestably superior to the earlier performance. The Glazounov march is quite a good example of its class, though the composer has not forgotten his Wagner. Altogether a first-rate concert. The capital orchestral playing augurs well for the artistic excellence of these long-established series concerts when the new instrumentalists have had time to settle down in their fresh surroundings.

We have left ourselves no space in which to speak about the other and supplementary series of orchestral concerts, known to Bournemouthians as the 'Monday Specials.' For a similar reason we are unable to deal with Mr. Mark Hambourg's pianoforte recital on October 13, a noteworthy occasion on account of the inclusion in the programme of Medtner's Sonata in A minor. The entire programme, in fact, was drawn up in a spirit of enterprise—for which Mr. Hambourg has our very best thanks.

The Summer season came to an end on October 6, its success from a financial standpoint exceeding all anticipations. We regret our inability to describe the concluding activities; that is, the last three Symphony Concerts, and the visits of Mr. Ben Davies, Miss Felice Lyne, Mr. Charles Tree, Mr. Mark Hambourg (Tchaikovsky Concerto in B flat minor), Miss Marie Hall, and Lieut. Dennis Drew. Throughout the season the Symphony Concerts maintained a high standard, a large number of favourite works being performed: in the Summer novelties are not a feature, but we would like to mention one interesting composition of this nature that obtained a hearing, namely, a Pianoforte Concerto by Rheinberger. The present writer did not hear this unfamiliar work, but he understands that it was successfully produced by Miss Evelyn Jansz.

BIRMINGHAM.

Birmingham has started on what we may call a record season of music. According to published announcements, a remarkable scheme of concerts is to be carried out.

Miss Elma Baker, a local soprano and teacher of singing, was the first in the field with a song recital, given at Queen's College on September 19, when she was assisted by Miss Joan Willis, violoncello, and Mr. G. H. Manton, accompanist. The concert-giver was fortunate in her choice of songs, which included compositions by F. C. Nicholls, Elgar, Strauss, Wigham-Parker, Chabrier, Hahn, and Humperdinck. Of

these, Chabrier's exquisite 'L'Île Heureuse,' to which Miss Baker imparted the requisite tone-colour, created the most favourable impression; altogether her singing denoted a distinct advance in diction and artistic finish. Miss Willis included a Violoncello Sonata by De Flesch, which was performed in classical style and with much warmth of tone. Mr. G. H. Manton was as usual an excellent accompanist.

The first Town Hall Concert of the season was given on September 20, by Madame Gell's Ladies' Choir, numbering thirty-six voices, admirably trained, characteristic features of their singing being purity of tone and an artistic sense of phrasing. The most refined interpretations were those of Elgar's part-songs, 'My love dwelt in a Northern land' and 'Fly, singing bird.' Several members of the Choir contributed solos, and Miss Kathleen Davies, the leading soprano, deserves special mention. Mr. Arthur Jordan, who has now established a reputation as a lyrical tenor, sang several songs with artistic gradation of light and shade, and Mr. Charles Till, a sonorous baritone, was highly successful. Mr. Paul Beard's attractive playing of violin solos gave variety to the concert, and Dr. Rowland Winn proved himself a masterly accompanist.

A new operatic organization, the Empire Grand Opera Company, visited Birmingham for the first time at the Alexandra Theatre, a house especially famed for the production of dramas. The proprietor, Mr. Leon Salberg, in giving a fortnight's season of twice-nightly performances of opera, was anxious to try the experiment, and certainly the house was crowded, especially when 'Maritana,' 'The Bohemian Girl,' 'Faust,' and 'Il Trovatore' were given. Among the artists the first place must be assigned to Miss Ethel Austen, a dramatic soprano and the possessor of a fine voice. The orchestra unfortunately was of poor quality, owing to the difficulty of procuring players to fill the rank and file in these exceptional times. The season commenced on September 24 with 'The Daughter of the Regiment,' and concluded on October 6 with 'The Bohemian Girl.'

At the Temperance Hall, on September 26, a successful pianoforte and vocal recital was given by pupils of Miss Paviour. Among the many young pianists, Miss Upton was the most promising.

Mr. Appleby Matthews, one of our most enterprising and energetic young musicians and concert-promoters, is giving twelve Monday evening concerts at the Repertory, the first of which took place on October 1, the programme being devoted to a pianoforte and 'cello recital by Miss Myra Hess and Miss Joan Willis. With two such excellent performers the interpretation of Brahms's Sonata in E minor for 'cello and pianoforte proved a perfectly artistic realisation. The two artists also collaborated in performances of Ravel's 'Pavane pour une Infante défunte' and Minuet. Mozart's Sonatas for pianoforte are now so seldom given that one truly welcomed Miss Myra Hess's fine playing of the Sonata in A major containing the 'Rondo alla Turca.' Miss Willis played for her violoncello solo a Suite of Bach. At the second concert, on October 8, Mlle. Raymonde Collignon contributed a number of French folk-songs, interpreted in the manner of a *désuète*, the voice being altogether a secondary matter. This charming and dainty treatment of the little ditties strongly appealed to the audience. Mr. Edwin Evans accompanied all the songs, and also lectured on the various examples of French folk-song, giving a clear definition of the subjects treated. The evening's entertainment was absolutely unique. On October 15 the Russian lieder singer, Boris Lensky, contributed the programme, which consisted of Russian and French songs interpreted in delightful fashion.

The new Philharmonic Society's first concert of the season took place at the Town Hall on September 29, conducted by Mr. Matthew Stephenson. Special interest attached to this event, inasmuch as the rank and file belonged to the New Birmingham Orchestra. It was the first appearance of this new organization, mostly composed of local instrumentalists, and with a number of ladies in the string department. The programme included the Overture 'The Meistersingers' and the 'Prelude and Liebestod' from 'Tristan and Isolde,' and the first and second movements from Tchaikovsky's fifth Symphony, the latter being conducted by Mr. Goossens, jun., who during that week worked hard with the orchestra in preparing works for future performances. The Overture and Notturmo from Mendelssohn's 'Midsummer Night's

Dream' were other items. The vocalist was our local tenor, Mr. Arthur Jordan, who was very successful in Rutland Boughton's dainty 'Faery Song,' which was finely accompanied on the harp.

It stands to the credit of Mr. Appleby Matthews in being the first conductor to give a complete performance of Elgar's 'The Spirit of England,' this event taking place at the Town Hall on October 4 (see also page 506). The Trilogy comprises 'The Fourth of August,' 'To Women,' and 'For the Fallen,' and in its interpretation Mr. Matthews had the advantage of the assistance of the New Birmingham Orchestra and of his own Choir, augmented for the occasion. The excellent reading which he secured made a deep impression, the right spirit of these magnificent musical settings of Laurence Binyon's poems permeating every bar in a wonderfully striking manner. The soprano solos were entrusted to Miss Rosina Buckman, whose fine voice soared above choir and orchestra in her moving delivery of the noble music. Elgar was further represented by his 'Carillon' (the reciter being M. Cammaerts himself), and by three of his beautiful part-songs—'As torrents in Summer,' 'The Shower,' and 'Weary wind of the West,'—exquisitely sung by the Choir. The whole concert was a triumph for the conductor.

The first Popular Sunday Concert of the season was given in the Town Hall on October 7, under Sir Frederic Cowen's conductorship, who had under his beat the New Birmingham Orchestra. The popular part of the Hall was packed to overflowing, and no doubt a splendid start has been made towards giving Sunday orchestral concerts. The only drawback was the lateness of the hour at which the concert began, namely eight o'clock. The place of honour was assigned to Liszt's Symphonic-poem, 'Les Préludes,' the conductor's own sparkling 'Four old English Dances' (first set) formed a pleasing interlude, and the many other orchestral items were also calculated to please a popular audience. Mr. Robert Radford was the vocalist, and his spirited singing of 'O ruddier than the cherry' and Stanford's three 'Songs of the Sea' evoked an enormous enthusiasm.

Sir Thomas Beecham appeared at the Town Hall on October 10 to conduct the first Symphony Concert of the season. The rank and file of the New Birmingham Orchestra were augmented by a contingent of instrumentalists Sir Thomas brought with him, consequently the new organization was heard under the best conditions. The conductor brought out the tone-quality in a striking manner, obtaining climaxes of overwhelming power, especially in Rimsky-Korsakov's 'Antar,' a remarkable work to which the sub-title of 'Symphony' was late added. The classical school was represented by Mozart's Symphony No. 38, in D (the 'Prague'), and English music by Delius's 'Brigg Fair,' both works being admirably executed. Miss Edna Thornton supplied the vocal items—'L'Invocazione,' from Verdi's 'Un Ballo in Maschera,' and Bemberg's Hindoo song, 'Despair,' and for an encore Wagner's song, 'Schmerzen.'

The Midland Musical Society opened its season's concerts at the Town Hall on October 6 with a miscellaneous programme. There was no orchestra, but the choir of the Society was present, giving a selection of well-known unaccompanied part-songs with fine tone-quality and perfect phrasing. The solo vocalists were Madame Julia Caroli, Miss Gladys Palmer, Mr. Ben Morgan, and Mr. Dawson Freer. Mr. A. J. Cotton ably filled the dual rôles of conductor and accompanist.

The Birmingham Choral and Orchestral Association opened its season's concerts at the Town Hall on October 13 with a performance of 'Messiah,' under Mr. Joseph H. Adams's conductorship. That the people still cling to this immortal work was fully demonstrated by the packed state of the hall. The performance was the best that the Society has ever given. The principals were Miss Lilian Green, a delightful soprano, Miss Florence England, Mr. Joseph Mitchell, Mr. Thomas Howell, and Mr. C. W. Perkins, organist.

The first of five Chamber Concerts, organized for the current season by the Birmingham Chamber Concerts Society, was held at the Royal Society of Artists' gallery on October 16, the executive being the Catterall String Quartet. Perfect unanimity and fine tone-quality characterized the

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playing of Mozart's Quartet in G major, Borodin's Quartet No. 2, in D major, and Joseph Speaight's 'Some Shakespeare Fairy Characters' for String quartet, a fanciful and characteristic composition in four short descriptive movements.

BRISTOL.

The Bristol Choral Society has recently issued a report covering the past three seasons, for no annual general meeting has been held between 1914 and October 23, 1917. The seasons 1914-15 and 1915-16 were interfered with by the Colston Hall being in the hands of the military authorities. Last year (the twenty-eighth season) the committee was more fortunate, and the long-promised concerts, 'Messiah' and 'Elijah,' proved an unqualified success, musically and financially. After paying all expenses the committee was able to divide £73 16s. 10d. between the War Hospital Supply Depot, the Inquiry Bureau, and the C.E.M.S. Hostel in Victoria Street. For the present season it has been decided to give two Subscription Concerts before Christmas—'L'Allegro' (Parry) and the 'Spectre's Bride' (Dvorák) on November 10, and 'Messiah' on December 15. The concerts will again be held in the afternoon, the general opinion being that this is the more convenient time at present. The principals engaged for the first of these two concerts are Miss Carrie Tubbs, Mr. Maurice D'Oisley, and Mr. Frederic Austin; those for 'Messiah' being Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Robert Radford.

Miss Lena Ashwell at the beginning of the month addressed a large gathering at the Mansion House on behalf of the entertainments she has been organizing since 1914 for our soldiers on foreign service as well as in the training camps at home. In the unavoidable absence of the Lord Mayor, the Sheriff (Mr. H. E. Chattock) welcomed Miss Ashwell, and spoke of the great value of good music to the soldiers. He pointed out that nearly five thousand concerts were given by Miss Ashwell's parties in conjunction with the Ladies' Auxiliary of the Y.M.C.A., and the outlay was so carefully supervised that the cost per concert worked out at the ridiculously small amount of £2. Miss Ashwell, who was listened to with much interest, said the concerts were an inestimable boon to the men, and that actual physical as well as mental benefit accrued from the good music they were able to send to France and Egypt. Three concert-parties were despatched to the base each month, there were three firing-line parties, and fifteen permanent parties working at the base. That week they were sending out their sixty-fifth party. Each day a concert was given in a hospital, while two concerts were given to the troops in a Y.M.C.A. hut or in some other building that happened to be available. Music, she said, had an extraordinary healing influence, and also a wonderful influence in changing the atmosphere of depression to an aspect of cheerfulness. Mr. John A. Rowlands, in supporting Miss Ashwell's appeal, said the Y.M.C.A. had realised the power of music, and Colonel Prowse, who thanked Miss Ashwell for her address, said that in Bristol 2,572 concerts had been given to soldiers by local artists and 400 by music-hall artists.

The Jubilee of the Prince's Theatre passed on October 14 without any special celebration to mark the event. Many a famous singer has appeared here, and it would be interesting to recall the various opera companies that have fulfilled engagements from time to time. One of the oldest would of course be the Carl Rosa Company, whose visit synchronised as nearly as possible with the date of the jubilee. On some occasions in the past Bristol has been favoured with a fortnight's visit, and in view of the liberal support that the Company once more received—the house being packed at each of the seven performances—it was disappointing that the engagement was limited to a week. A little while ago the D'Oyly Carte Company played to large and enthusiastic audiences, also for a week only. Probably the management, —which, by-the-by, throughout the fifty years has been associated with the Chute family—will make amends to the musical people of Bristol for the limitations of the opera seasons in recent years. The half-century has seen but two conductors at the Prince's Theatre (formerly known as the 'New'), Mr. George R. Chapman being the first musical director, his son Mr. George Chapman succeeding him.

With regard to the Carl Rosa week, the most interesting events were two performances of 'Madam Butterfly,' which the Company presented for the first time at Bristol, and one of 'The Merry Wives of Windsor,' with the same cast that did duty in London when the opera was revived with much success.

Mr. Hubert W. Hunt, organist of Bristol Cathedral, at the opening night of the Bristol Musical Club gave an interesting 'Chat on chamber music,' and with the assistance of friends played in illustration *Allegro moderato* in B flat (Beethoven), for pianoforte, violin, and violoncello, *Minuet and Trio* in F (Haydn) (from the String Quartet, Op. 77, No. 2), *Minuet and Trio* in A minor (Schubert) (from the String Quartet, Op. 29), *Andante con moto* in E flat (Brahms) (from the Quartet, Op. 25), and the String Quartet in C minor by Mozart. The Ladies' Musical Club is in a flourishing condition, and has been able to invest £50 in War Loan. The season opened with a song recital by Miss Isabel Hearne, who gave a delightful programme of early English songs and some of her own composition. The Club once more engaged the London String Quartet for a public performance.

DEVON AND CORNWALL.

DEVON.

THE TORQUAY ORCHESTRA'S FAREWELL.

Two concerts were given in farewell on September 27 by the Torquay Municipal Orchestra, when the passing of this organization was the subject of unmixed regret, strongly expressed on both sides. Schubert's 'Unfinished' Symphony seemed to strike an appropriate note, for sorrow and yearning attended the end of what had been the chief attraction to the Pavilion since its initiation, and Haydn's 'Farewell' Symphony was topical in its obvious allusion. Overtures played were the 'Ruy Blas,' 'Rosamunde,' and 'William Tell.' Percy Grainger's 'Handel in the Strand,' with Mr. Edgar Heap at the pianoforte and Mr. T. S. Bennett conducting, was a popular number. Mr. Edgar Heap directed the Orchestra in the absence of the conductor, Mr. Lennox Clayton. Mrs. Lennox Clayton, a talented violinist, played the slow movement from Bach's Concerto, and Miss Rosa Sieveking played the solo part of two movements from Wieniawski's second Concerto for violin and orchestra. Other concerted numbers were Max Bruch's 'Kol Nidrei' Suite, with Miss Ethel Pettit as solo cellist, and Gluck's 'Scène d'Orpheus,' with Mr. J. C. Lockyer as solo flautist. Miss Ada Maddox, Miss Adelaide Hartland, and Mr. R. Butterworth were the vocalists.

Concert giving at Plymouth is much handicapped by the lack of accommodation, the Food Control Committee being still in occupation of the Guildhall. For the first time within memory the Corporation Concerts have for this reason failed to make their appearance with the month of October, and local Societies are unable to make any fixtures for concerts, though all are rehearsing diligently and hoping for the best. The management of the Theatre Royal has given three of a series of Sunday concerts, two of which were supplied chiefly by the R.G.A. Band, conducted by Mr. R. G. Evans, with Mr. Ben Davies as vocalist on the first occasion, singing songs by M. V. White, George Aitken, Cowen ('Sweet as her roses'), and Tosti. The Band was conducted by Mr. James Glover in pieces written conjointly by himself and Mr. Frank Tapp; and Mr. Evans obtained very fine readings of the 'From the New World' Symphony, Litolf's Overture 'Robespierre,' as well as of operatic selections, and music by Tchaikovsky, Bizet, and Elgar. On October 14, Musician George East, one of the violins, played solos, Sergt. J. Hudson gave cornet solos, and Bombardier Woodridge, also a member of the Band and a robust baritone, and Mrs. J. Andrew, were the vocalists. On October 7 Mr. Mark Hambourg gave a pianoforte recital of pieces by John Bull, William Byrd, Scarlatti, Bach-Tausig, Wagner-Schlitt, and Liszt.

'Young England,' the joint musical production of Hubert Bath and G. H. Clutsum, was given its first representation in the native county of the first-named composer on September 24, at the Plymouth Theatre Royal. It was very finely performed and enthusiastically received.

The choir of King Street Wesleyan Chapel gave a programme of solos, duets, and glees on September 21, directed and accompanied by Mr. and Mrs. H. Woodward. Plymouth Co-operative Society opened a new series of concerts on October 6, under the auspices of the Education Department, the band of H.M. Royal Marines providing the programme for the initial event.

Mr. Wallace Turner arranged concerts in aid of Red Cross funds at Plymstock on September 21, and at Plympton on the following day. Mr. Turner contributed songs, Mr. J. Clifford Gill played violin music, and Mrs. W. Vosper was at the pianoforte.

At Honiton, on September 27, a ballad concert was given at which songs were sung by local vocalists, Miss Harris and Private Boak played pianoforte pieces, and Mr. Bonner contributed 'cello music.

CORNWALL.

On September 23 several cantatas were sung by chapel choirs in South Cornwall. Marazion United Methodists selected 'Nicodemus' for performance in Penzance. The Sunbeam Choral Party sang 'The gentle Shepherd,' with Miss Bennett at the organ; Treviscoe Wesleyan Choir brought forward 'The farmer's faith' at St. Dennis; and Tolverth Wesleyan Choir sang 'The mills of God.'

Dr. Monk, of Truro Cathedral, gave an organ recital at Chacewater on October 1, the vocalist being Mr. J. T. Knight, a member of the Cathedral choir.

Bodmin Young Leaguers' Union Opera Company gave two performances of 'Maritana' on October 3 and 4, conducted by Mr. H. M. Lamerton, the proceeds amounting to £80.

On the same two dates operatic performances were given at St. Austell, arranged by Madame Ada Thomas and Mr. Lewis Whitehead. 'Darby and Joan,' a scene from 'The Mousme,' a scene from 'Faust,' and solo items were admirably presented, and the solo and choral singing were of a high order. The instrumentalists were assisted in solo work by Miss Winifred Blight ('cello), and Mrs. Morley Richards (pianoforte).

At Camborne, on October 4, the Centenary Choir and the Holman Quartet sang part-songs, and the patriotic pageant, 'The Empire's Honour,' was given by the old girls of Camborne County School, Mr. F. Everson Luke being the conductor.

Mr. E. A. Russell, of Lostwithiel, gave an organ recital in St. Mabyn Parish Church on October 10, and at the same time, at Lostwithiel, Mr. Lamerton's juvenile party from Bodmin repeated their performance of 'Maritana.'

Belgian musicians visited Liskeard on September 25, and Redruth on September 26, to give concerts in aid of the Belgian Children's Health Fund. Mlle. Germaine Jean and M. Leopold Matoul were the vocalists. M. Louis Delune, a talented pianist, and Madame Delune, a skilful 'cellist, gave much pleasure by their playing.

GLASGOW.

Having failed to get sufficient subscribers for a proposed scheme of eight concerts, the management of the Choral and Orchestral Union has decided to give a series of five concerts during the season in St. Andrew's Hall. These will include choral and chamber music, the former by the Choral Union under Mr. David Stephen ('Messiah,' Beethoven's 'Choral Fantasia,' Bantock's 'Vanity of Vanities,' Bach's 'Jesu, priceless Treasure,' and miscellaneous numbers), and the latter by the London String Quartet, Mr. Philip Catterall, solo violin, and Messrs. Halstead and Senior, solo pianoforte.

The only music-makings of the month have been the excellent chamber concerts under Mr. Philip Halstead's direction, at the Royal Institute of Fine Art.

LIVERPOOL.

Local choral Societies have been seriously affected by the very great falling-off in the tenors and basses of military age, the majority of whom 'joined-up' even before there was any conscription. And it is not only the male voices which have disappeared, but the strong call made by hospital and

munition work has had a similar effect upon available sopranos and contraltos. But in spite of these adverse conditions the Post Office Choral Society has managed to keep its flag flying, and is rehearsing Stainer's 'Daughter of Jairus'—a suitable choice under the circumstances—for the Society's first concert early in December.

The estimable Liverpool Choral Society is also being kept together by Mr. Percival Ingram, and will devote the proceeds from miscellaneous concerts to hospital and charitable funds.

The Wallasey Ladies' Choral Society, under Mr. Wilfrid Shaw, is again offering an example of what might be done in other neighbourhoods, with similar material which is being allowed to languish.

Notable cases of choral Societies which are performing marking time at present include the Welsh Choral Union, and the Liverpool Church Choir Association, which has not been able to hold the usual annual Festival since 1913. The last held was the thirteenth, an ominous number. The programme of the fourteenth will make interesting reading.

Mr. Frederick Dawson's mid-day Wednesday pianoforte recitals in Rushworth Hall proved a godsend during the unusually dull time we have been passing through, and the series of four recitals was as doubly welcome as it was brilliantly successful. Mr. Dawson has set the seal on his reputation here as a great pianist, whose phenomenal keyboard command is governed by a maturity of expressive force from all excesses of time and tone. His catholicity of taste enabled him to interpret with remarkable insight and force not only the imperishable classics of Bach, Beethoven, and Chopin, but also interesting examples of the pianoforte music of to-day written by Palmgren, Granados, Debussy, Ernest Austin, Cyril Scott, York Bowen, G. H. Ford, and W. A. Francis. Not least in interest among the examples played by Mr. Dawson of music by twenty-five composers, were those by the old English writers for the Virginals, such as Dr. John Bull's 'The King's Hunt,' and Byrd's 'Bells' and 'Carman's Whistle.' Mr. Dawson is surely an unrivalled exponent of this wonderful old music, whose delicate charm and underlying sturdiness of spirit he delightfully reproduces, and recently communicated to crowded audiences.

The interesting song-recital given by Mr. and Mrs. Alber Mallinson in Rushworth Hall on October 6 was an event arranged by the local branch of the Music Teachers' Association, which in this instance did excellent service in inviting public attention to a number of remarkable songs by an English musician of highly sensitive temperament, whose music possesses great descriptive felicity invested with definite individuality. Whatever the shade of mood in the poetical basis, Mr. Mallinson reproduces it in his music, as was shown in songs lyrical, heroic, or narrational in turn. To mention three only from a long list, such examples as the exquisite setting of Norman Gale's 'Love's a little rosebud,' the hopeless misery expressed in 'A Blood-red Ring,' or the uncanny atmosphere of 'In the dusky path of a dream,' are art-songs which can well hold their own with those of any nation. The songs of course require very perfectly-played pianoforte accompaniments, and an artistic, expressive singer, and to these demands the composer and his gifted wife were fully equal.

At the first concert of the Rodewald Concert Society in the Yamen Rooms on October 22, Mr. Arthur Catterall and his colleagues—Mr. John Bridge, Mr. F. S. Park, and Mr. J. C. Hock—gave smooth and finished performances of Mozart's Quartet in G, K. 387, Joseph Speaight's 'Shakespearean Scene,' and Borodin's Quartet in D. It is noteworthy that the chairman of the Rodewald Society—Mr. Ernest Bryson, an amateur of music whose compositions have a distinct individuality—contributes a new work to the programme of the second Philharmonic Society's concert on November 17, in his setting of an arresting short poem 'The Stranger,' for baritone solo (Mr. Norman Allin), choir, and orchestra.

It is announced that the H. B. Phillips Opera Company, the new title which supersedes that of the Harrison Frew Opera Company, has arranged to give a long season of opera performances in the Shakespeare Theatre, commencing on Boxing Day next. While the Company is in Liverpool it is proposed to hold competitive examinations in music for two scholarships open to both sexes. The successful

candidate in each section will secure one year's free musical training under the supervision of Madame Marie Brema, and afterwards will join the actual Company for three years' training in operatic work, by which time, provided they possess any real native ability, their successful careers should be assured. In theory the scheme sounds feasible, and the co-operation of Madame Brema, who by the way was born in Liverpool, will be a great advantage.

Some feeling of chagrin, if not of envy, has been aroused in musical circles here at the fortune of Manchester and Birmingham in possessing a fairy god-father in Sir Thomas Beecham, who is so munificently providing these cities with opera-houses and permanent orchestras. In discussions as to why Liverpool is being left out in the cold, it has been alleged that we are apathetic and, moreover, possess no theatre sufficiently large to admit of opera at popular prices. On the other hand it is stated that the civic authorities are not altogether indifferent to musical progress in Liverpool, for they pay a handsome salary for a City organist, and formerly had a Police Band and a troupe of nigger minstrels; while also they devoted the sum of £60 annually to musical scholarships. But, jesting apart, it is quite certain that in Liverpool there would be strong and ample support for any operatic venture established on a proper basis. Given the right leaders, there should be small difficulty in providing a new and suitable opera-house. As regards popular Promenade concerts the Philharmonic Hall could easily be made suitable. It is to be hoped that the ventilation of a variety of views will lead to some tangible result.

A welcome visit was paid by Madame Clara Butt on October 20, with a party which included Madame Stralita, Lady Tree, Miss Adela Verne, and Mr. Harold Craxton. The local arrangements for this enjoyable and successful musical afternoon were made by Messrs. Rushworth & Dreaper.

MANCHESTER AND DISTRICT.

The opening of the sixtieth season of Hallé Concerts finds the whole situation of music in the city vastly more hopeful than in the Jubilee year, even though Richter was at that time at the zenith of his popularity and authority. Sir Thomas Beecham has succeeded in doing what we all then hoped Richter might accomplish, *i.e.*, consolidated and co-ordinated Manchester's musical life, bringing opera, orchestral, and chamber music into a fuller and truer relationship with other aspects of city life (the opera developments are dealt with in another column, page 503). The 'Promenades' orchestral series (from September 17 to October 6) met with a truly astonishing reception. Every night the house was crowded—no room for 'promenading'—and the New Queen's Theatre's capacity is just under three thousand. The crowd was much the same whoever might be conducting, and enthusiasm ran uniformly high. When one considers this success, and the equally striking contrast in the support accorded to the ill-starred Denhof opera schemes and Sir Thomas Beecham's successive seasons, there does seem solid foundation for the hope that Manchester is witnessing its restoration to the position of not merely *a*, but *the*, musical capital, and this supremacy has been regained because the appeal has, not in vain, been made to the musical masses and not the classes. The old exclusiveness and dominance of Hallé's are gone, and I do not think it unduly audacious to suggest that ere many years are passed weekly events such as Hallé's, or the Gentlemen's, or Brand Lane's, will have made way for *nightly* music on a big scale—opera and orchestral in close juxtaposition. Some of us thought that the regal splendour of the spectacular side of Beecham opera was responsible for a portion of the crowds which flocked to the New Queen's Theatre; but they came in more uniformly great numbers to the 'Promenades' in the same building, demonstrating in undeniable fashion the strength of the contention that there is a tremendous potential public for music at prices within the reach of modest pockets. If Sir Thomas only handles this huge army of music-lovers with the same combination of audacity and statesmanship that he has displayed in other undertakings, then there are no limits to be set to the musical developments in this part of Lancashire.

At the time this Journal goes to press the only concerts to be recorded are the first of Mr. Brand Lane's miscellaneous series, and the opening concert of the Hallé series on

October 18, when a purely orchestral Wagner programme was played under Sir Thomas Beecham's direction. The following night he took the orchestra to his old school, at Rossall, and gave the boys a good time, Mr. Frank Mullings also joining the company.

YORKSHIRE.

At the time of writing not one of the more important series of Yorkshire concerts has been given, and it is chiefly oddments that have to be chronicled. It is indeed a sort of musical interregnum that exists during the latter half of October. The Harrogate Symphony Concerts, which provide practically all the serious concerts in the West Riding during the summer months, ended on October 13, when Glazounov's seventh Symphony was given for the first time in Yorkshire, and proved to be a musically and effective—but not strikingly original—work, while another feature of the programme was César Franck's 'Les Djinns,' the pianoforte solo part in which was brilliantly played by Miss Kathleen Frise-Smith. These concerts are dealt with on page 493, but an indication of the ground they cover may be found in a list of works performed during the season, which includes, among other things, twenty symphonies and twenty-six concertos and similar compositions for solo instrument with orchestra. Mr. Julian Clifford has secured from his small but efficient orchestra a high level of performance, and as he is now conductor of both the Bradford and Leeds permanent orchestras, he should be in a position to raise the standard of orchestral performance still higher in the West Riding.

At Leeds the chief choral works proposed to be given by the principal Societies have already been mentioned in last month's *Musical Times*, but by way of supplement it may be added that the Leeds Choral Union has reserved for a recently issued postscript the most interesting features of its prospectus, which are that the 'miscellaneous' concert at the close of the season will present for the first time a new work by Mr. Ernest Austin, 'The Hymn of Apollo,' and for the first time at Leeds, Sir Hubert Parry's 'Chivalry of the Sea.' It is also worth noting that at the first of the Leeds Philharmonic Society's concerts Mr. John Dunn will introduce, for the first time in Yorkshire (if not in this country?), Holbrooke's Violin Concerto (Op. 59), also Stanford's fifth Irish Rhapsody and Dr. E. C. Bairstow's Psalm (The 'Sons of the Clergy' anthem), 'Lord, Thou hast been our Refuge.' The Saturday Orchestral Concert programmes show a marked avoidance of novelty, which is perhaps discreet, since the concerts cannot expect to exist unless they are made to 'pay'—in the financial sense. If Sir Thomas Beecham, or some other wealthy enthusiast, could be persuaded to take Leeds under his protection, it would be well, for under present conditions concerts are apt to be starved by an economy that may in the end easily overreach itself.

Among the few isolated events that have already taken place may be mentioned a recital given by Mr. Percy Richardson, on September 29, on the Harrison organ in St. Chad's, Leeds—one of the finest instruments in the district—to the Bradford Organists' Association. He played, among other better-known things, some of Louis Vierne's delightful little pieces, the value of which should not be judged by their duration. At Bradford, Mr. Charles Stott began his customary series of organ recitals in All Saints' Church on October 11. The programmes of the series of six monthly recitals are excellent, and variety is given them by the co-operation of violin, harp, vocalists, or choirs, and in one instance of an orchestra.

On October 3, Mr. Frederick Dawson opened the season at the Leeds Institute, and gave a pianoforte recital which attracted so large an audience that many were turned away, and an 'overflow' recital was promptly arranged for the following evening. His brilliant style and unfailing memory were displayed in a long series of works, ancient and modern, familiar and the reverse, and he introduced the name of Granados for the first time to a Leeds audience, playing the 'Goyesca' which sets forth the Maiden's Lamentation and the nightingale's obligato thereto. During the temporary absence in India of the Vice-Chancellor of Leeds University, Dr. Sadler, the mid-day recitals he has established for the enjoyment of the students and their friends are to be continued, and on October 9 the first of these consisted

of two Violin and Pianoforte Sonatas, one by Mozart in E flat, the other Lekeu's graceful work in G, played by Messrs. Alexander Cohen and Herbert Johnson, whose joint performances always show thorough sympathy. On October 13 a party of three young artists gave a concert at Leeds, and, being strangers, the Leeds public 'took them in' in another than the Scriptural sense, for they kept away with one accord. They lost, however, a great pleasure, for Mr. Raibin is a fine dramatic tenor, and his interpretations of modern Russian songs showed exceptional insight and intelligence. The violinist, Mr. Sascha Lasserson, is also a highly accomplished artist, his playing being most finished, and the pianist, Miss Enid Grundy, is quite above the ordinary run, even in these days when the level of efficiency among young executants is so high. She played, among other things, a piece of her own composition, after a poem of Ernest Dawson, which showed power and character.

Another Russian tenor, Mr. Vladimir Rosing, took part in the first of Mr. Janssen's excellent Subscription Concerts at Hull on October 20, together with Miss Myra Hess, whose perfect style as a pianist was displayed in her polished performance of a Mozart Sonata (in A), as well as in more modern music.

A NEW DISCUSSION ON PERFORMING RIGHTS.

Once again discussion is rife as to the methods of the Performing Right Society. In our May issue we dealt somewhat fully with the situation that had arisen in connection with the demand of the Society that the proprietors of the Æolian, Wigmore, and Steinway Halls should each pay a certain annual compounding fee which would entitle them, or those to whom they let their halls, to perform any of the works controlled by the Society. This proposal was declined mainly on the ground of the uncertainty that existed as to what particular works were under the control of the Society. Later, a compromise was accepted by which fees were to be paid for each piece performed (see August number, p. 357). But although some of the difficulties of concert-givers in the Metropolis were thus mitigated, the general position remained unsatisfactory and irritating to some of the interests concerned. This temper found vent in the following letter signed by some of the best-known British composers which appeared in *The Times* of October 12:

TO THE EDITOR OF 'THE TIMES.'

SIR,—For the benefit of all those who are interested in music, and for the sake of the Allied and British composers whose work is at stake, we beg you to make public the following facts.

Under the Copyright Act of 1911, composers are entitled to be paid for the performance of their works in public, and an organization entitled the Performing Right Society (Limited) is now engaged in working the provisions of this Act in a way which inflicts injustice on both the public and composer. Thus:

(1.) They require managers of places of musical entertainment, such as concert-halls, theatres, cinemas, restaurants, &c., to pay an annual subscription to their Society as a condition of granting a licence to perform in such place any work under their control. The payment of subscriptions naturally tends to avert investigation into the validity of the claims of the Society. Certain of the London concert-halls have successfully resisted this system, and have obtained better terms, but it still applies to the cinema halls.

(2.) They refuse to furnish a list of such works. It is very doubtful if they have an exhaustive list.

(3.) Instead of producing a list, they claim that most foreign, and practically all French music is under their control. Very little is said about British music, and it is known that they control a comparatively small proportion of British rights.

(4.) This indefinite claim is used to induce those interested to pay for a licence to perform works from a repertoire of which no list is available for the guidance of the licensee.

(5.) If a licence is not taken out the Society prohibit the performance of any music which may be included in their unknown repertoire, and threaten legal proceedings

against the management if any music is performed which may prove to be controlled by them—after the innocent performance of the work.

(6.) The managers, and through them the public, have to pay without any means of ascertaining the real value of the rights for which they contract, and it is probable, in the case of music generally, and certain in respect of British music, that the majority of the works performed at the hall, or other place for which the subscription has been paid, are not included amongst the works controlled by the Society.

We have above explained this question from the public point of view; but the treatment of the composer is equally remarkable:

(1.) Under the rules of the Society, the committee shall consist of not more than eighteen persons, of whom nine shall be publishers, six composers, three authors of literary and dramatic works. The president shall be a publisher.

(2.) If a composer joins the Society—some composers are practically forced to join—he resigns all control of his performing rights in all his works, present and future. The Society can act as principal, and not merely as agent, for the composer, and may (a) charge any fee they like; (b) charge nothing at all; (c) charge an excessive fee; (d) forbid the public performance; (e) grant an indiscriminate licence.

(3.) The Society have the right, first, to deduct their collection expenses—an unascertainable percentage—before they make any division of fees.

(4.) The Society have in certain cases waived for the period of the war the right to be supplied with a list of the pieces performed in the cinema halls. How, then, can they know what authors are entitled to fees, and who benefits on the contributions of subscription paid by these halls?

We fear to encroach on your space, or we could multiply instances showing how this system works; but we do most earnestly desire to draw public attention to grievances which are in urgent need of reform. Unless and until the Performing Right Society produce and make available, at a reasonable inspection charge to those interested, a full list of the works they claim to control, stating the prices they propose to charge for performing rights, composers of Allied and British nationality will continue to suffer by the inference that expensive legal consequences will result from the performance of their recent works, and those interested will be compelled to avoid their music and confine themselves to undoubted out-of-copyright or enemy works.

Yours faithfully,

GRANVILLE BANTOCK.
THOMAS BEECHAM.
J. FREDERICK BRIDGE.
FREDERIC H. COWEN.
H. WALFORD DAVIES.
EDWARD ELGAR.
ISIDORE DE LARA.
WALTER PARRATT.
C. HUBERT PARRY.
LONDON RONALD.
ETHEL SMYTH.
CHARLES VILLIERS STANFORD.

The Incorporated Society of Authors, Playwrights, and Composers, 1, Central Buildings, Tothill Street, Westminster, S.W.1.

July 30.

Here the gage was thrown down, and it was promptly taken up by the president of the Society in a letter which appeared next day in *The Times*. He says:

TO THE EDITOR OF 'THE TIMES.'

Sir,—The rival claims of the two music-performing rights Societies, viz., the British Composers' Society, emanating from the Society of Authors, and the Performing Right Society, of which I am president, have been so recently discussed in your columns that my reply to the Society of Authors shall be of the briefest:

(1.) The British Composers' Society is mainly made up of a limited number of composers of very serious music, who have nothing in common with much of the music our Society controls.

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(2.) Our Society consists of the vast majority of the most popular light opera, song, and dance writers of the day, also equally popular lyric authors.

(3.) Our Society is affiliated to all the leading Continental music performing rights societies, and obtains for its British members corresponding advantages abroad that the members of the Continental societies obtain through us. Our Society is also linking up at this moment with a very big American society under similar conditions.

(4.) Our composers and authors are perfectly satisfied with the manner in which their business is conducted and with the financial results of the same.

(5.) It is extremely unlikely our various subscribers would continue their subscriptions were they not satisfied that they are getting value for their money, and cannot do without our repertoire.

(6.) Let the British Composers' Society by all means conduct their business upon their own lines, but they must permit us an equal latitude so to conduct ours. The class of music controlled by the two Societies is so widely different in character it would be impossible to legislate for the two classes under a similar set of rules.

(7.) Lastly, the Copyright Act of 1911 was drawn up particularly in connection with performing rights, with the express purpose of placing British performing rights upon the same basis as those prevailing in Continental countries with whom we have copyright treaties. It is extremely unlikely that Parliament would have either the time or inclination at this moment to revoke legislation which was expressly designed to cover international obligations.—Your obedient servant,

WILLIAM BOOSEY, President, Performing
Right Society (Limited).

50, New Bond Street, W.1.

October 12.

We think the signatories of the first letter go rather too far when they say that owing to the existing uncertainty those interested in giving concerts, &c., will be compelled by the intimidation of the P.R.S. to avoid recent music by British composers and to 'confine themselves to undoubted non-copyright or enemy works.' This statement is in conflict with the earlier statement in paragraph (3), that the Society controls 'a comparatively small proportion of British rights,' and it tends to bring about or make worse the very situation the second statement deplores. As pointed out in our May article, some of the leading music publishers (including Messrs. Novello), own or control the performing rights of many thousands of pieces—not a few of which are the compositions of the signatories of the first letter—but they do not demand fees for performances.

There seems to be no happy way out of the inherent difficulties of the position. On the one hand there is the P.R.S., which possesses rights mainly over music of a special type, the composers of which benefit not only by the sale of copies, but who stand to gain substantially by the fees charged for performances; and on the other hand there is a powerful group of British composers and publishers who own many more rights in British music than the Society, and who are convinced that their interests, and that of concert-givers on whom they depend for publicity, are best served by not requiring fees for performances and who look to the sale of copies for monetary return. The contention of this group is that the Society by the vagueness of its claims is queering their pitch by intimidating concert-givers. Neither side can be expected to issue lists of music that may or may not be performed without fee, because that is obviously impracticable. The only course then for the concert-giver in doubt is to apply for information direct to the P.R.S., or, better, to the publishers of the music they desire to perform.

Etienne Henri (or Nicolas) Méhul, the French composer, was born at Givet in the Ardennes, on June 22, 1763, and died in Paris on October 18, 1817. No special notice has been taken of the centenary of his death. Nearly all his considerable output is now disregarded.

Miscellaneous.

We have received a copy of the recently-issued 'Regulations for Courses of Study' for the musical degrees granted by University College, Dublin, which is described as a constituent College of the National University of Ireland. The syllabus is a well-thought out scheme, about which we regret we cannot say more just now. We have also received copies of the papers set for the 'First University Examination in Music' and for the B. Mus. Degree this autumn. Prof. C. H. Kitson and Dr. R. K. Terry were the examiners.

The band of the Newfoundland Regiment recently visited London, and played with much acceptance. The members before the war were fishermen and tree-fellers. They were at Gallipoli and in Flanders.

Readers of the articles by Miss Schlesinger that have appeared recently in the *Musical Times* will be interested in the concert which is announced on page 483 of our present issue.

The *London Gazette* announces that Captain J. Mackenzie Rogan, M.V.O., has been promoted to the rank of Hon.-Major. A proper recognition of merit and usefulness!

We regret to have to hold over the second instalment of the article on 'The Translation of Songs,' &c., commenced in our last issue.

It is stated that the production of pianos in England at present is only about one-tenth of the average.

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TWO EXTRA SUPPLEMENTS given with this number:

'The Day for Labour, the Night for Rest.' Vesper Hymn. By H. A. Chambers.
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THE MUSICAL TIMES.

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